The Noisiest Magazine In The Stratosphere!

RAW

November 14-27, 1990 NUMBER 58 £1.20

WHO PUNCHED WHO?

Bach on Bon Jovi

POSTERS

RATT
NAPALM DEATH
TED NUGENT

QUEENSRYCHE

The Professors Of Power bare all

ELECTRIC RESURGENCE

THE CULT RETURN

DEEP PURPLE
They're football crazy!

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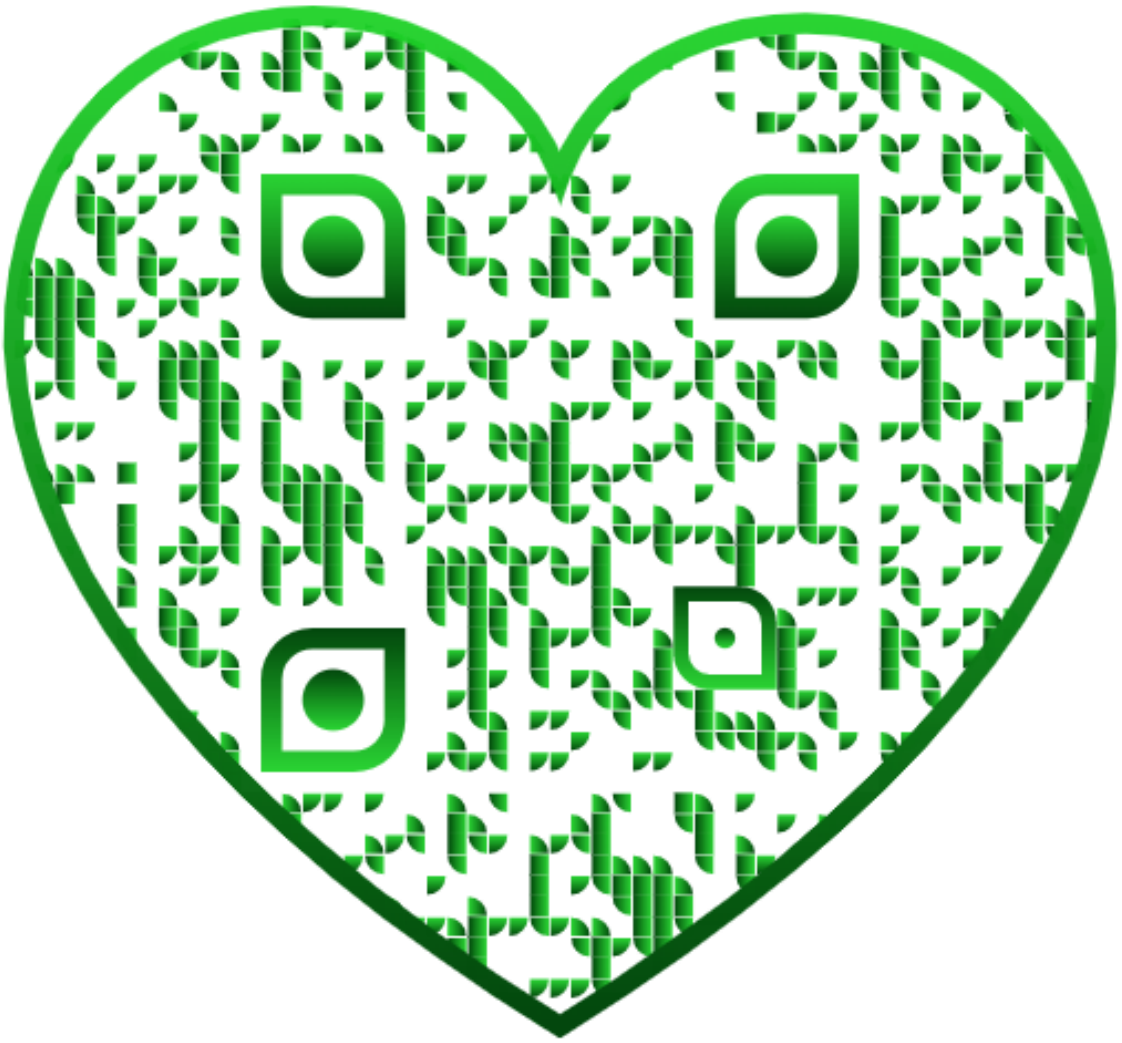

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RAW: Getting semi-mental as Colin Burns leaves the team!!!

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FRONT COVER:
QUEENSRYCHE BY PETE CRONIN
THE CULT BY PETE CRONIN
THIS PAGE: SEB BACH BY PETE CRONIN AND JON LORD BY JOHANSSON/REPFOTO

RYCHE TO THE HEART OF IT!

DON'T MISS your chance to vote in the **RAW READER'S POLL**, you could get the chance to come along to the poll winner's party, where you could rub shoulders with the drunk and disorderly members of Rock's wild world. You could vote for one of the featured acts in this issue as we cover all angles with Queensrÿche in the States, Deep Purple playing football in Germany, The Cult in West Coast limbo, Kreator on East/West relations, New Model Army's clog frenzy in Holland plus a wall-hugging selection from Napalm Death to Ted Nugent, Ratt and Stevie Salas.

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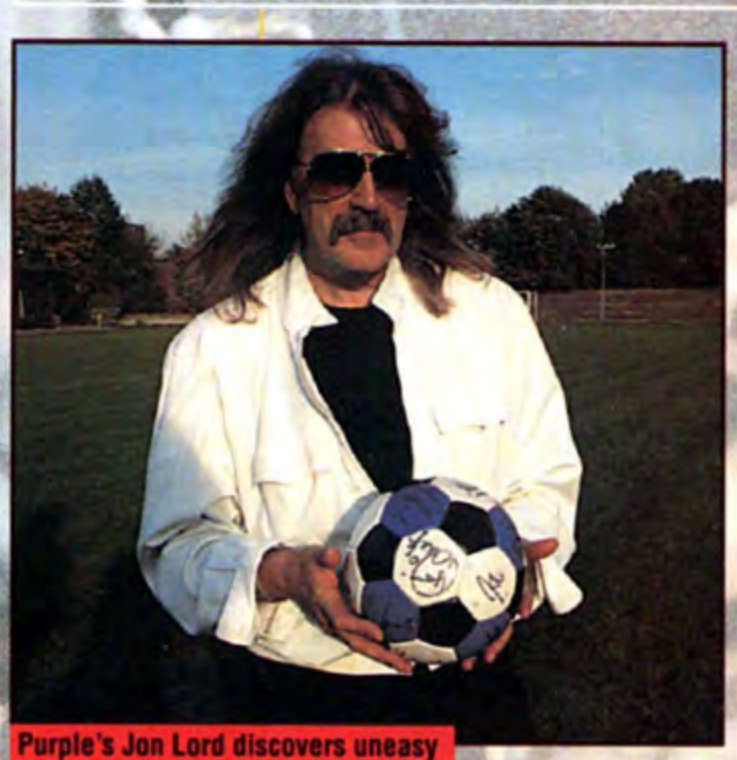
THE RAW READER'S POLL

Your chance to vote for your faves and come to the prize party. Details on Page 18



Purple's Jon Lord discovers uneasy ball control - see page 20 for further Sporting Purple stuff

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AXL ARREST

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

FIONA (left) is currently putting together her new band in Los Angeles. Joining the vocalist is bassist and long-time friend **Laura McDonald**, former **Y&T** drummer **Jimmy DeGrasso** and local guitarist **Dave Marshall**. Fiona is currently seeking a rhythm guitarist/keyboardsman to complete the line-up. Now signed to the Geffen label (having previously released three albums through Atlantic), the singer expects to begin work on a new LP early next year with an as-yet unnamed producer...**RED HOT CHILI PEPPERS** are about to start work on their new album with producer **Rick Rubin** in Los Angeles. This LP, as yet untitled, should be released early next year...**METALLICA**, further to the news story in Issue 56, have already begun work on their new album with producer **Bob Rock**. And recording is taking place in the Los Angeles area for release next year through the Vertigo label...**MÖTLEY CRÜE** will release a compilation LP titled **'Decade Of Decadance'** through the Elektra label early next year. This is expected to feature two or three new tracks set to be recorded very shortly...**MICHAEL SCHENKER** has allegedly dissolved his two-album partnership with **Robin McAuley**, vocalist in the most recent incarnation of **MSG**. The famed German guitarist is now working on several studio projects as a guest artist (including the second solo album from former **Journey** vocalist **Steve Perry**) and doesn't seem to have any plans to put together a new line-up of the group. Rumours concerning an imminent

re-union of **UFO** featuring Schenker (left), vocalist **Phil Mogg** and bassist **Pete Way** also seem unlikely...**WARRIOR SOUL** will shortly begin work on their second album for the DGC label. Once again it will be produced by **Geoff Workman**...**CHRIS HOLMES**, formerly lead guitarist with **WASP**, is currently putting together a new project with lead singer **Johnny Severe**, previously with **The Bullies** (a local LA act). To date there's no more information on this project...**MORDRED** are expected to release their second album through the Noise International label during early January. Produced by **Michael Rosen**, it includes a version of the **Pink Floyd** song 'Young Lust'...**VICIOUS RUMORS** are currently working on material for their fourth album, set to be recorded early next year with producer **Michael Rosen**.. ...**OZZY OSBOURNE** has recruited bassist **Michael Inez**, a 24-year-old unknown from Los Angeles. Osbourne is presently working on a new album at Bearsville Studios in Upstate New York with co-producers **Michael Barbiero** and **Steve Thompson**...**LAST CRACK** have just begun work on their second album for the Roadracer label with producer **Dave Jerden** (**Jane's Addiction**). Following this project, Jerden will then work with the revamped **Armored Saint** on their latest LP...**STAGE DOLLS** are currently working on their latest album with producer **Bjorn Nessjoe** in Trondheim, Norway. The LP, as yet untitled, should be released during late January/early February through the Polydor label...**SKID ROW** have now postponed the recording sessions on their second album until January at the earliest. This is due to an ongoing legal problem connected with the band's publishing contract. For further information on this very topic see the interview with **Sebastian Bach** on page six...**THE THROBS** issue their long-awaited debut album, **'The Language Of Thieves & Vagabonds'**, through the Geffen label in the US on January 22...**TYKETTO** release their debut album through the Geffen label on March 5 in the US. It's titled **'Don't Come Easy'** and was produced by **Richie Zito**...**DARE** are presently working on their second album for the A&M label with producer **Keith Olsen** at Goodnight LA Studios in Los Angeles. Titled **'Blood From The Stone'**, it should be released early next year and features former **Kingdom Come** drummer **James Kottack**...**KINGDOM COME** are presently working on their third studio album for the PolyGram label. It is being produced primarily by vocalist **Lenny Wolf** (the only original member left) at various locations

in Europe and the States...**PAUL MILLER**, respected journalist and Rock DJ, was tragically killed in a road accident on October 19. **RAW** offers condolences to his family and friends. His contributions to the Rock scene will be missed...**MICHAEL MONROE** (above) is currently working with former **Billy Idol** guitarist **Steve Stevens** on a new project, the details for which have yet to be announced...**GWAR** lead vocalist **Oderus Urungus** was arrested recently at a show in Charlotte, North Carolina on a charge of 'disseminating obscenities'. He was subsequently released on a $1000 bail, pending a court appearanc...**BRITNY FOX** have recruited vocalist **Tommy Paris** as replacement for the recently-departed **Dizzy Dean Davidson**. The new line-up is currently working on material for their third LP...**DANGEROUS TOYS** are currently working on their second album with **Roy Thomas Baker** at the production helm. Basic recording is being done in Los Angeles, with the mixing stage set to take place in New York. The LP, as yet untitled, should be out during March/April on CBS...**KINGOFTHEHILLS**, from St Louis, release their self-titled, debut album through the SBK label on February 11 in the States...**BADLANDS** issue their second, self-produced album, **'Voodoo Highway'**, through the Titanium/Atlantic label early next year. For further information, see *Hard News* Issue 51...**KILL CITY DRAGONS** issue a self-titled, mini album through the Wide Boy label on December 3. This will be available in CD/cassette formats only and will consist of studio tracks featured on the recent EP 'Let 'Em Eat Cake', plus extra, unreleased live material.....**SARAYA**, contrary to a report in the last issue, haven't signed a management deal with **Q. Prime Inc.** Moreover, they will be working on their second album with producer **Peter Collins** and not **Neal Dorfsman** as originally stated.....**LYNYRD SKYNYRD** have signed a deal with Atlantic Records..

TED!

WE BRING IT TO YOU FIRST...

HARD NEWS

EXCLUSIVE

EDITED BY MALCOLM DOME

Axl: "If I had (hit her) ...She wouldn't be alive!"

W. AXL ROSE has once again fallen foul of the police in an incident where he seems to be the aggrieved party! MALCOLM DOME reports

GUNS N' ROSES lead vocalist W. Axl Rose is back in trouble again with the Los Angeles police! On Tuesday October 30, the singer was arrested for the second time in recent months by the West Hollywood Sheriffs Department, this time after allegedly assaulting a neighbour, **Gabriela Kantor**, in his West Hollywood apartment building with a deadly weapon.

However, the woman in question had apparently been causing Axl continual problems, including a physical attack on the night in question, when Axl had asked for the police to be called on *his* behalf - a request he claims was ignored by the authorities!

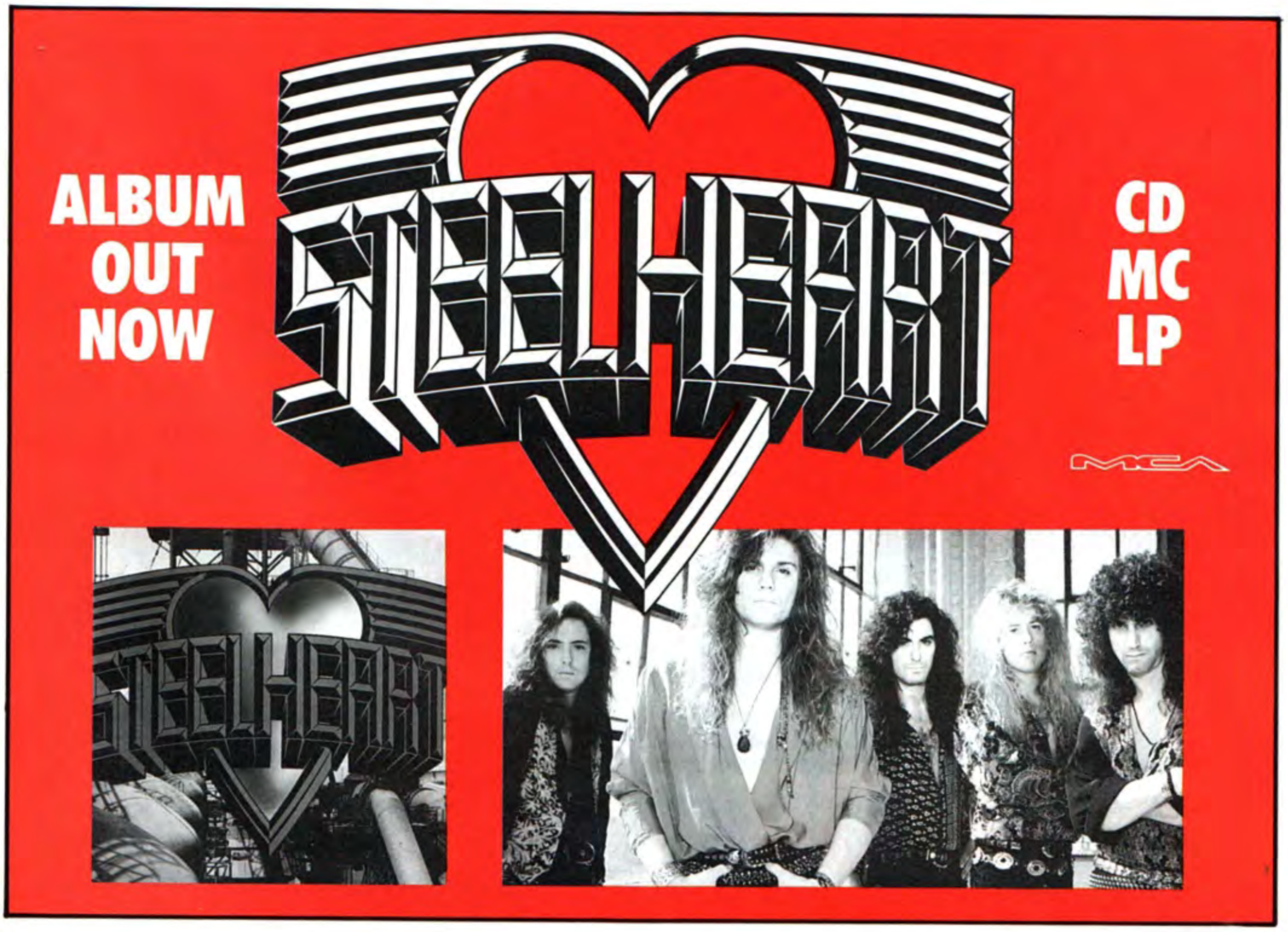
"My neighbour was in the hallway, drunk and yelling, trying to talk to one of my friends whom she doesn't even know," said Axl, talking about the October 30 incident. "I went and told her to chill out and she came at *me* with a wine bottle. I grabbed it and she then threw her keys at me. I shut my door and threw her keys off the balcony, poured the wine out and threw the bottle away. She proceeded to beat on my door for 20 minutes. I then called the sheriffs and they didn't give a fuck! She then went down stairs and did a great acting job when the police *did* show up. *She* swung the bottle at *me*. I didn't hit her with the bottle. If I had she wouldn't be walking, she wouldn't be alive!"

It has been alleged that this is yet another fracas in an ongoing battle between Axl and his neighbour, much of which has centred on apparent complaints being lodged concerning the volume at which the Gn'R man plays his stereo system.

"What happens is that she doesn't complain about the stereo to me. I don't know if she complains to other people or not. I have my suspicions about the problems I've had with the sheriffs being somewhat directly related to her, because I had problems with them the last time when Skid Row vocalist Sebastian Bach was over here and we had the stereo up. Then she proceeded to play 'Appetite For Destruction' full blast every night for the next two weeks! She likes to have sex to that album and beat on my bedroom wall. That's not necessarily a bad thing, but when I am the one to get busted for it, that's not good!"

Axl has been released on $5000 bail and has to appear in Beverly Hills Court to answer the charge on November 19.

In the meantime, recording of the new Gn'R album continues apace. Altogether 36 tracks are being cut, including cover versions of the following tracks: 'Down At The Farm' (UK Subs), 'Live & Let Die' (Wings), 'New Rose' (The Damned) and an unnamed cut by US Punk heroes **Fear**. However, don't expect any new product from them before the Spring.



MARK WEISS/IDOLS

BACH OFF BOOGALOO

"THIS IS a sad, sad situation. He talks about us being good buddies and that I don't appreciate what he's done for us. But, as far as I'm concerned, it's really fucking tragic when someone has to act as if they're in kindergarten..."

Skid Row vocalist Sebastian Bach is on a verbal rampage. Speaking on the phone from his home in New Jersey, Sebastian is not a happy man. The reason? RAW 53! Jon Bon Jovi. The man who helped the Skids on their way in some respects, yet also the man quoted in that issue as saying: *"I punched the shit out of Sebastian, decked him right on his little fat ass. I knocked him out and I'd do it again...He bad-mouthed me on my own stage and you don't fucking do that when you're playing with my gear and even his shoes were mine. He pulled me over the line and I hit him."*

Sebastian has a different perspective on the alleged punch-up.

"I know what he's talking about. It happened on the second-to-last show we supported Bon Jovi in the States. I was walking to the stage all fired up, it was dark, and suddenly I was pulled under the stage by some Bon Jovi roadies - I don't exactly know who. They poured freezing cold milk over me. So I had to go onstage drenched in the stuff. But it was an end-of-tour prank, OK? So I went on and played the game - at least I thought I was. I said, jokingly, 'Bon Jovi, you ain't man enough to hit me yourself and try to get a fucking piece of me!' It *wasn't* serious.

"So, anyway, I came off stage feeling good because it was a great show and I was walking down the ramp with my tour manager, when Jon walks towards me surrounded by his bodyguards. He obviously wasn't amused by what I'd said. He came up to me and took a swing. He missed. So I reacted and punched him on the chin. Suddenly I'm pinned against the wall by these bodyguards, even my own tour manager was holding me back. And Jon stands there telling me, 'You know I could kick your ass!' So I'm raving and I just told him that if he wanted to I'd go into another room right then with him - just the two of us - and we'd settle this. And he just stood there and repeated: 'You know I could kick your ass!'

"Look, I'm a 22-year-old Metallica fucking freak on speed. I'm psychotic. I can drink four bottles of whisky before I go onstage. Jon is a 31-year-old Bruce Springsteen fan, a businessman with a fax machine. He gets pissed on one drink. Who do you think is gonna win a fight?

"I do appreciate that Jon has helped us by taking Skid Row on tour, but... Well, when we first started touring together he said I could do anything I wanted. He didn't mind at all. But when we started to get more press than he was and were selling almost the same amount of merchandise, he changed his tune. I remember one show in Allentown, Pennsylvania. I arrived at the show with some Skids fans, as I had a habit of doing, and as I walked in this guy started to give me hassle and grief. I didn't need this, so I punched him out. He turned out to be a policeman. But I got onstage and told the kids that just because you're in Rock 'n' Roll you get hassles from the authorities. The crowd dug it. Afterwards, Jon came up to me and said that I shouldn't do that sort of thing because it upsets the promoters. He told me that I was naive and didn't get 'The Big Picture' which, in Jon's terms, is the business side of things. If you piss off the promoters you could make a bad reputation for yourself and find it difficult to come back to the same city. And you can earn $100,000 per city.

"Me? I've never had any money and I still don't. What matters to me is the music and the kids.

"You know who my best friends are? People like Tommy Lee, Nikki Sixx, Axl Rose, Slash, Lars Ulrich, Steven Tyler and David Lee Roth. I hang out at clubs with these guys all the time. Because as far as I'm concerned Rock 'n' Roll should be all about people coming together as one, not getting embroiled in the business side and worrying about how to turn a $69 million fortune into $71 million."

The second Skid Row album is still not set for studio action. Although producer Michael Wagener is primed to begin work with the five-piece imminently, Bach is determined to sort out a contractual problem before he sings a note.

"Let me put it this way, I signed a publishing deal with Jon Bon Jovi's company Underground when I was 19 and had no idea what it meant. And the deal is such that we didn't make anywhere near the amount of money we should have out of the first album. Now it is being re-negotiated and I won't do anything until it is sorted. So, if there's never another album from this band, you'll know it's because of a business problem. Why should I sing so that someone else can afford a present for his brother? So, at the moment we're writing songs, in fact Scotti Hill (guitar) and I have just written a cool, heavy song called 'Mud Kicker', it's about greed."

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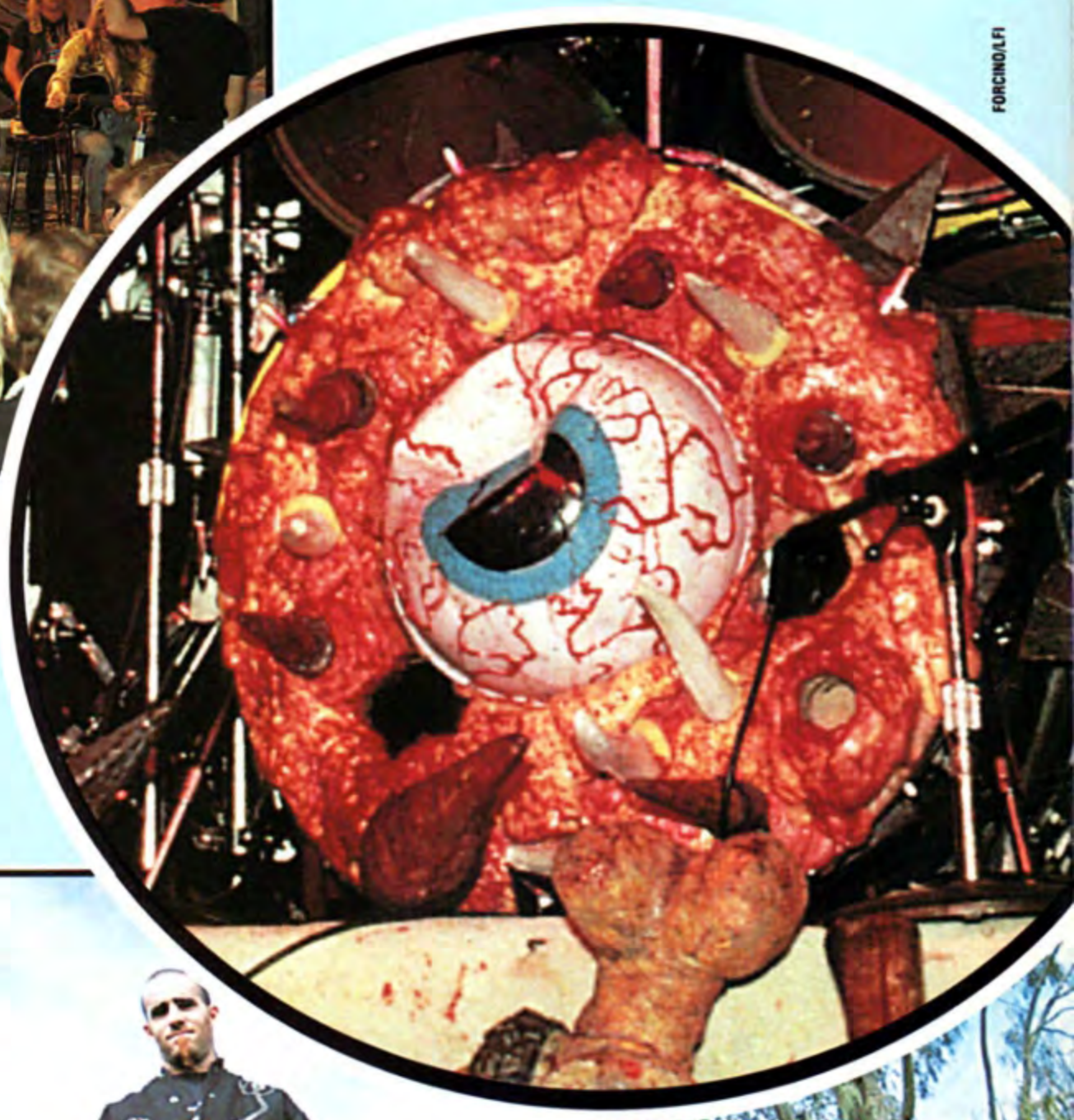
RAW FLASH

The all-strumming Ratt brothers caught live and acoustic on MTV with a dangerously all-blonde front row rumoured to be Vixen



The fatal finale of life in the fast lane: GWAR's reduced to an eyeful of bloody gloop in the name of Metal!

FORCINO/LFI

Legendary US nature lovers and part time Thrash specialists Anthrax relax in Australia with their new saxophone-playing kangaroo

HES

Don't lose your head, mate! Former Sex Pistols' guitarist Steve Jones sports the all-new no-head guitar pose that involves total concentration and no possible risk of soloing with a plectrum in your teeth

TONY WOOLISCROFT

DID/CIRCLE

Klaus Meine with a bouquet and balalaika for former producer Dieter Dirks

GENE AMBO

MICHAEL JOHANSSON/REPFOTO

Hold up lads, you're a bit early for Xmas! Sons Of Angels do anything for some press

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IS YOUR name on this hallowed page? Have you been spotted out and about wearing an embarrassing pair of flares? And has someone fallen in love with you because of it? Study our series of heartbroken pleas from long lost lovers. The future could be a-changin'!

DATE: 23.8.90 - 6.8.90.
VENUE: Lanzerote Beach Club.
MESSAGE: Paul, the Scouser into **Metallica**, remember me? You were a laugh - want to meet at Maxim's?
FROM: Esther, 5 Spring Bank, Leigh, Manchester M29 7BR.

DATE: I6.8.90
VENUE: 21.35 train from Marylebone to Gerrards Cross
MESSAGE: Girl in **Mötley Crüe** T-Shirt and black/red leather. I was outside The Marquee with you as well. I was the boy (Wayne) in **Faster Pussycat** T-Shirt and with a bad cold. I'd like to meet again.
FROM: Wayne, 8 Hant Road, Thame, Oxon OX9 3LG. Tel: 084421 6134.

DATE: 27.8.90. Bank Holiday Monday.
VENUE: Rebels Rock Club, Sheffield.
MESSAGE: Pete(?), dark hair, you were wearing **Led Zeppelin** T-Shirt, please get in touch with Kathy from Wales, (I was wearing a Marquee T-Shirt). I had to leave you to get a taxi with Debbie.
FROM: Kathy, 49 Holcombe Drive, Llandrindod Wells, Powys LD1 6DN. Tel: 0597 823142.

Anthrax: Were you wearing one of their T-shirts?

DATE: 25.8.90 at 2pm.
VENUE: HMU, Cardiff.
MESSAGE: To the boy in the white sleeveless **Helloween** T-Shirt with blond/brown long hair and a black cap on back-to-front. One of your mates had a **Dark Angel** T-shirt on with 'Too Fast My Ass' on the back. He waited outside while you bought something.
FROM: The girl who followed you round there in the **Faith No More** T-Shirt. Rach, Caerllysi Farmhouse, Wendre Road, Pencoed, Mid-Glam CF35 6PP.

DATE: 28.8.90.
VENUE: Opposite the toilets by Newquay (Cornwall) town centre bus station.
MESSAGE: Would the girl in the **Metallica** 'One' T-Shirt please contact me. Me and my friend walked over to where you were sitting and asked whether there was a record store nearby. You said, 'no' and as we were walking away you told me I had excellent taste in music (I was wearing a **Red Hot Chili Peppers** T-Shirt and **Loud** trousers). We went back later but you had gone.
FROM: Neil, 4 Bramble Rise, Cowslip Estate, Penarth, S Glam. CF6 1RE, Wales.

DATE: I8.8.90
VENUE: Donington '90
MESSAGE: To the four guys, two of which offered me their shoulders during **Aerosmith**. They were all in black leather jackets, one blond, three dark.
FROM: Sara, in blue denim, red shoulder length curly hair, who accepted the offers gratefully. 120a High Street, Chapmanslade, Westbury, Wiltshire.

DATE: 8.9.90
VENUE: Manchester Bus Station
MESSAGE: The long black haired girl with the **Anthrax** T-Shirt on. We exchanged glances, I was wearing a black tassled jacket with brass studs. Please reply...
FROM: Saul, I9 Whittle Drive, Shaw, Oldham OL2 8TJ.

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THERE'S A lot of disturbed people in the world and, sadly for me, they all seem intent on writing into **RAW**. I mean, even the celebrities feel hellbent to get their pens into action. We've had **Guns n' Roses' Slash**, **Ozzy** on **Black Sabbath** last week and now there's even a rant from **Sebastian Bach** about **Jon Bon Jovi** on page six. The readers are no better though, just look at this bizarre little number from **Andy Berenyi's Nostrils**, a message which goes to both **Under Neath What** and **Faith No More**.

"Q: What is it?
A: It's it.
Q: What is it?
A: It's it.
Q: What is it?
A: It's Under Neath What's album!
Q: But, what's Under Neath What?
A: Psychedelic sleazy Grunge and what's more... Andy Berenyi is God. And what's more...
Q: Why can you never read Under Neath What album sleeve notes without your eyes going funny?
A: It's probably 'Big Sick Ugly' Jim Martin's fault for being so big, sick and, erm, ugly."

Well, what a bizarre opening. Let's bring in some sex as a quick antedote! Over to The Bassman's Owner (sounds like another extremely dodgy number if you ask me), from West Sussex.

"What the hell is Dave Ling on about? How on earth can he say the only real pin up in Slaughter is Blas Elias (RAW 54)? Hasn't he heard what Mark does for the females (or what they'd like him to do)? And Dana Strum, in a weird way, is also extremely horny. Open your eyes, Dave."

The Kill City Dragons: Give us a break y'bastards...

It's a ground-swell of opinion, so how can we go against it? Obviously Slaughter - especially Dana Strum in a strange kind of horny-type of way - are sex Gods to a man. And, what about **The Kill City Dragons**? Over to **Simon** from Torquay.

"I'm writing to complain..."

Makes a change.

"... about your treatment of The Kill City Dragons. In RAW 55 you reviewed The Silver Hearts gig and said *'the hideously over-rated Kill City Dragons'* and in RAW 50 you completely slagged off their EP. Give them a break. The Dragons are a talented bunch of musicians who've made it off their own backs."

And still the torrent of abuse continues. Over to you **Matt Huggins** from Cirencester who has more than a sentence for our very own **Kirk Blows** regarding **Dogs D'Amour**.

"Who the F* does Kirk Blows think he is..."**

Well, we've often wondered ourselves, he just turns up sometimes...

"...How can this man slag off the greatest record this year. I am referring to, of course, 'Straight', by the greatest group ever - the Dogs!"

Of course.

"I agree with some of his comments about Side One, but how can he dismiss Side Two? OK, so 'Flyin' Solo' may not be great, but what about the truly amazing 'Evil'? 'Victims' is also good. Don't let Kirk Blows write any more stuff."

OK. And now, a letter for **Slash** from **Gn'R** from Rosetta from Ireland.

"I read *Rogue Mail* in RAW 56 and I couldn't believe what Slash had written to Andrea Armstrong. I even read back to see her original letter that he replied to, and it definitely didn't justify that sort of arrogant reply. Slash... leave the girl alone. You're coming down off my wall after that and I'll be replacing you with someone who has good manners and treats women with respect. And to think, I spent ages learning your riffs so I could pose in front of my mates. I should have spent my time learning Steve Vai's stuff."

Tell it like it is, Rosetta. I like a woman with a thrusting and forthright attitude. And here's another one. **Helen Tyson** from Grimsby has a few words for our illustrious editor concerning his remarks about **Status Quo**'s recent 45.

Guns n' Roses' Slash: Now not seen on the wall of Rosetta!

"How can Dave Henderson say that Status Quo's 'Anniversary Waltz' is *'Timeless Bollocks'*?"

Probably quite easily, Helen, he's a man without friends and allies in a strange, perverted Rock 'n' Roll world.

"If it hadn't been for Francis, Rick and co, some of the modern bands would never have existed. At the tender age of ten I started listening to Quo - thanks to my brother - and from there I went on to Queen, Thin Lizzy and lots of other stuff. I bet if you look at any true Rocker's record collection you'll find at least one Status Quo album!"

Not in my collection, Helen. But, let's move swiftly along - as a famous TV personality of this parish might have said if you'd have seen him on **RAW Power** and look at an endless missive from, er, **Elvis The Great White Shark.**

"Why do we hear the constant slagging off of semi-Glam bands like Bon Jovi, Thunder, The Electric Boys, Dirty White Boy, Aerosmith and..."

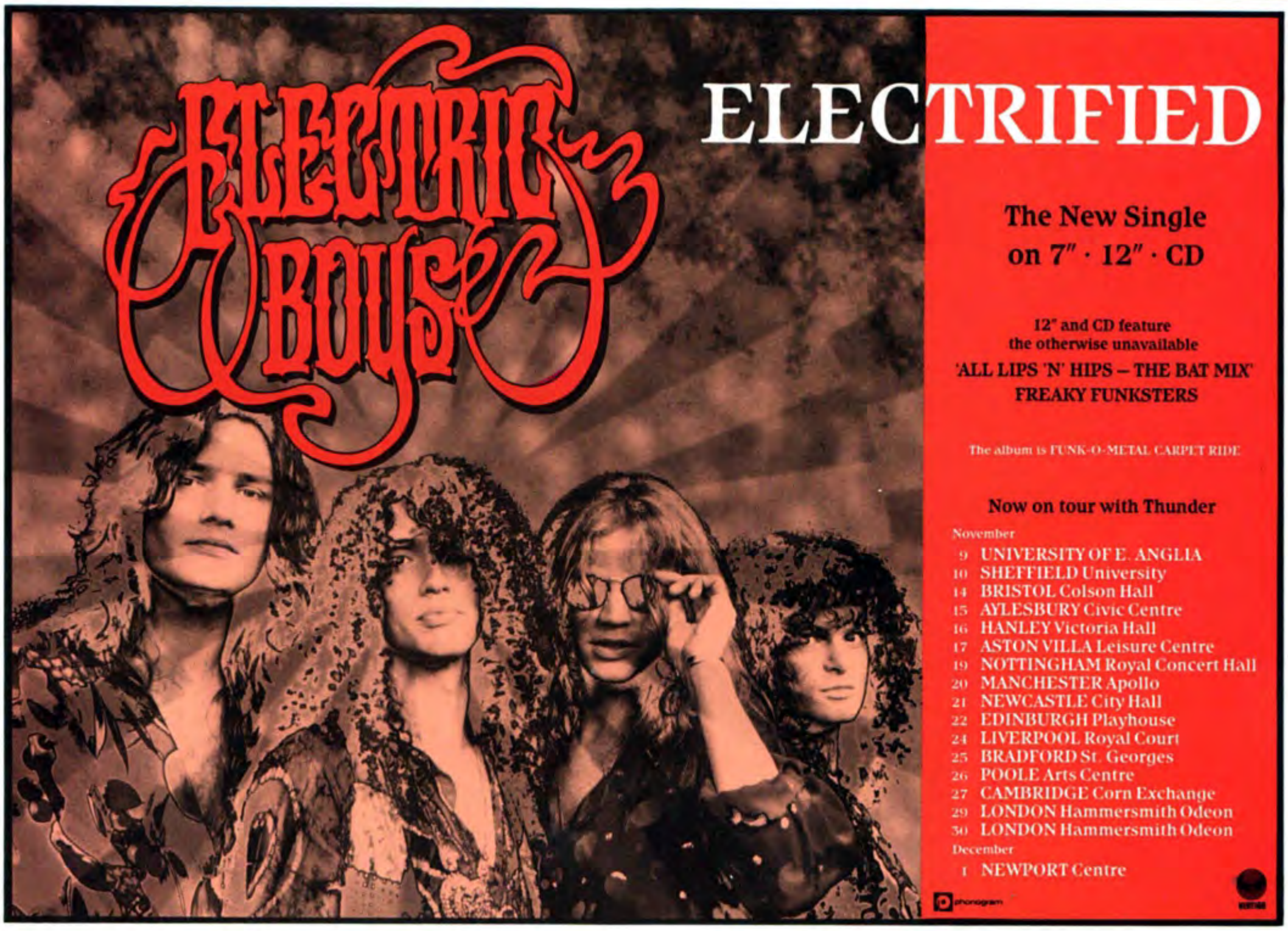
Are you sure these are *semi-Glam?* And, also, if you're going to places where *all* of these bands are being slagged off, you're hanging out with the wrong crowd.

"And, I'd just like to say that Richard Marx is a genius!"

Well, now we know you've got a problem - as if the name wasn't enough to give it away. **Richard Marx** is *not* a genius. There we have it. I rest my case and move onto another letter. **JK Pratley** from Coulsden in Surrey, come on down...

"Radio bosses are losing listeners because they are ignoring the popularity of Heavy Metal. We hear the same records over and over again, but rarely does Iron Maiden get played - even though their album went straight into the chart at number two."

You're exactly right. But, things are never going to change and, if they did, we'd lose all those great things we've got to complain about. If they played **Faith No More**, **Whitesnake**, **Aerosmith**, **Maiden**, **Crüe** and **Skid Row** on the radio we'd all have to get into even more off-the-wall and angry stuff. You might even have to become a secret **Deicide** fan...



METAL MASTERCLASS

QUEENSRYCHE are a smart guys group, according to Poison's CC DeVille. The band's guitarist CHRIS DeGARMO considers their reputation and shows MALCOLM DOME his serious side

QUEENSRYCHE ARE a rare commodity. The five-piece of vocalist Geoff Tate, guitarists Michael Wilton and Chris DeGarmo, bassist Eddie Jackson and drummer Scott Rockenfield are too intelligent not to have drunk in the murky waters of experience and thereby cleanse their naivety. What makes them special is that they haven't allowed professional acclimatisation to alter their personal integrity or conduct.

"Looking back at our career I'm happy that things happened the way that they did. Sure, we had times of great stress and I'd hate to have to go through some of these events once again. But it all helped to shape us and make Queensrÿche what we are today. Even the bad things were part of a chain, without them perhaps other situations wouldn't have arisen."

"We like to think that we're on the edge in a way. We want to be regarded as an experimental, hi-tech band. We're an albums band"

Chris DeGarmo is seated quietly in a corner of the lobby restaurant at the Omni Park Hotel, New York, the morning after the band had shot the performance footage for two forthcoming videos ('The Best I Can' and 'Silent Lucidity') with director Matt Mahearn. He's amiably slicing his French Toast, drowning the taste with the swirl of a million cups of coffee and talking about the essence of Queensrÿche.

"People choose to take what they want from our music. To me, we are still a Rock 'n' Roll band, we just have a different approach to most. Our songs run the gamut of the genre.

"Our musical vocabulary was shaped by the great bands of the '60s and '70s. So, although we're tuned to what's going on right now all around us, nonetheless we don't spend a great deal of time shuffling through all the new releases. There was a certain attitude about the way in which music was created back in the '60s and '70s that sits close to home for us. Now we're all seemingly locked into a money-making business.

"The music industry has become a money-making corporate monolith. Every record label, it seems, has its own Rock division and it's become so structured. The *need* for record companies to make their bands successful has created a situation whereby it seems to me that it's not just the artists making the music any more; the labels and media are also involved! Everybody wants to be on the radio and on MTV. The artistry of most bands is submerged by the effect of money. Now, labels ask, 'Are there hits on this LP?'.

"During the '80s genetic cloning came into being within the music industry. Bands started to *follow* rather than lead. They'd ask, 'What will get us regular airplay on MTV, or the radio stations?

"We like to think that we're on the edge in a way. We want to be regarded as an experimental, hi-tech band. We're an *albums* band. Did people ever think of Zeppelin according to their hits? No, they always took chances and you never knew where they were gonna go next. 'Led Zeppelin II', 'Led Zeppelin IV'...They never followed patterns, but set trends. The same with The Beatles. Would you get an album like 'Sergeant Pepper' being made today?"

DeGarmo makes another accurate incision into his toast. The waiter hovers with the coffee pot. I ponder. This, after all, is Queensrÿche, a band always respected as innovators even from the beginning. Their debut EP, 'Queen Of The Reich' (released several years ago on their own label, 406 - "If it ever becomes a real collector's item on

PETE CRONIN

the original label, then we've got boxes of the record ready to cash in on," laughs the guitarist), set the trend, followed by the albums 'The Warning' and 'Rage For Order'. Then two years ago came 'Operation: Mindcrime', the concept album that remains one of the great Metal milestones of the '80s. Now there's the double LP 'Empire' (already discussed in depth in Paul Suter's feature, **RAW** 53), a release that not only has shown the band as more than capable of following up the classic '...Mindcrime', but also put them firmly into the US Top Ten and well on the way to achieving multi-platinum stature.

"The difference between an average-selling record and one that's enormously successful is down to exposure," philosophises DeGarmo. "But I don't believe that any band should set out to make a 'successful' album. Rather, they should be content with recording something they find artistically satisfying and also provide a breath of fresh air for the audience. No group should chase current taste or trends, otherwise you might as well be a marketing person. Musicians should make personal statements, not look to 'shift product' - a term I'd never encountered before signing to a record label (EMI-USA). So many modern bands come across to me as if I'm looking through a sheet of glass. There's no mark of identity. What you have to bear in mind is that it takes time for a band with an individual stamp to find their niche and become successful. A few acts do come right out of the box with a personalised attitude and approach and go huge immediately, but that's rare. Maybe if all talented bands did it, then people would be so busy spending their money on supporting creativity that they'd have no money left to purchase weapons!"

Quuensrÿche (clockwise from far right): Eddie Jackson, Michael Wilton, Chris DeGarmo, Geoff Tate and Scott Rockenfield

PETE CRONIN

SOME PEOPLE see Queensrÿche as being deadly serious. They are coloured with intensity and all-embracing seriousness. They may be multi-faceted, but they are also uni-dimensional. Where's the humour? DeGarmo contemplates the criticism, analyses the butter dish and responds...

"Y'know, Poison guitarist CC DeVille was co-hosting Headbangers' Ball on MTV recently and he introduced a video from us by describing the band as 'The smart guys' group'! Ha! Look, you can't take everything seriously. Our records probably *seem* serious in comparison to others, but that doesn't mean we don't have fun. The end of 'Empire' has our engineer Jimbo Barton babbling absolute nonsense, and there are a few other moments on the album when we try to get a little looser. We've been keeping tapes of Geoff Tate's phone messages and also taping bits and pieces of silly conversations for future use in an attempt to involve the world in our recordings. I'm glad people pick up on our intensity, but that doesn't preclude room for some levity."

As a point in case, consider the following exchange the previous day between Geoff and Chris as Pete Cronin set up a photo shoot, the pictures from which accompany this feature:

Geoff: "Chris DeGarmo wants to tell the world that 'Drugs should be legalised'!"

Chris: "No, *thugs* should be *penalised!*"

Geoff: "Oh, and did you know that the new album is actually called *'Umpire'?* It's about Bob Kovacs, the famous baseball umpire of the '30s!"

At least that shows the band don't take 'Empire' sooo seriously, right? *(Well, whatever you reckon, Malcolm - Ed.)* Moreover, if there was no underlying waterbed of humour within Queensrÿche, why does famed director/writer/perverse humorist David Lynch want to work with 'em?

"I've heard his name mentioned in association with us, but as yet there's nothing concrete. But I do respect the guy. I love it when people don't play the game according to other people's rules. And he certainly hasn't. His career is interesting to follow through films such as *Eraserhead*, *Blue Velvet* and so forth. Now, he's on prime-time TV with *Twin Peaks*. And he's changing the whole concept of prime-time!

"Generally, I think we as a band would love to get involved in film music. We were asked to score a piece for the Andrew Dice Clay movie *The Adventures Of Ford Fairlane*. But what we came up with was too intense and heavy. I think it depressed the producers. 'C'mon guys,' they told us, 'This a comedy!'.

"Generally, getting involved in any outside activity - be it in film scores or other things - would depend on just how busy we want to be. It's a good idea but taking on anything too big on at this point is unrealistic."

For the next year at least, Queensrÿche will be heftily involved in touring. So how do the band handle the rigours, boredom and sheer debilitating atmosphere of the road? DeGarmo calls for the bill...

"Everybody gets themselves mentally adjusted to a continuous state of discomfort, being away for extended periods of time from your family, the constant changes in climate. There are a lot of things which make touring unpleasant, but the gig always puts those things into a proper perspective, because that's what we're there for! And being more successful now, we can alleviate certain negative factors, like travelling. We used to be locked into a time capsule with no room for anyone but the band. Now at least I can bring my wife onto the road.

"How do we combat the boredom? We take recording equipment with us when we can, so that we can get down certain ideas when they arise. Personally, I also do a lot of reading. I have my pilot's licence and have an instrument-handling manual with me all the time. I've already flown sea-planes and so forth, logging quite a bit of time. I'm looking forward to the time when the band gets its first Lear Jet. I'll fly it and Geoff's wife, who is a stewardess with Pan Am, can help out in the main cabin. Only joking!

"I'm also currently reading a book called *The Hit Men*, which is about moguls in the music industry, powerful men like David Geffen and Walter Yetnikoff who are among the most important industry figures around. It's real interesting.

"We've all been around each other for long enough to know when somebody

"The music industry has become a money-making corporate monolith. Every record label, it seems, has its own Rock division and it's become so structured... The artistry of bands is submerged by the effect of money"

needs their space on tour. And nobody wants to be around any one member who's in a bad mood. I try not to get surly on the road, but somewhere in a period of nine months to a year people will inevitably lose their tempers. But the most unpopular person on any tour is the one who's ill."

STRANGE AS it may seem, Queensrÿche are the most successful Hard Rock band to emerge from Seattle over the past decade, yet in terms of credibility they seem to have been eclipsed by the tidal wave of appreciation over-running the shores of the Sub-Pop organisation. DeGarmo has an interesting perspective on that particular label.

"We have nothing to do with them. There's certainly a springboard through Sub-Pop for local bands, but they're very one-dimensional in the kind of bands they will pick up. They have an identity with Grunge Rock acts, I suppose, and it's great they're targeting a specific sound. But as the only independent company in the area I feel they should be a little more-open minded. There are some really talented people in Seattle who aren't getting deals and are overlooked by Sub-Pop because they don't fit into the 'Grunge' category.

"But, trying to take any band from ground zero and develop them is difficult. I can understand any label's apprehension because there's a lot at stake. The investment is enormous, so A&R people really have to be sure before they get involved with an act. Hearing one good song isn't enough. They want ten more equally as impressive. There has to be consistency. I recall how hard it was for us, and if I can give a worthy band a break then I'd love to. That applies to all five of us. But, coming back full circle to what we started off talking about, I suppose if someone asked me whether I'd go through it all again knowing what I do now, the answer would be: Yes... But can I have a rest first?!"

With this final flourish, DeGarmo signs his bill and heads back to his room, to savour a precious few minutes of privacy before either the planet caves in to centuries of greed and environmental rape, or Queensrÿche saddle up for the big race, headlining arenas across the globe. Rock 'n' Roll or Rack 'n' Ruin? Let's hope we still have a choice!

COMPETITION

Fancy getting tooled up with some really cool **Queensrÿche** gear? Look no further. We can help ya! By various surreptitious, but totally legal, means we have acquired five copies of a very special, very limited edition of the current 'Rÿche LP 'Empire', the likes of which you won't be able to buy in the shops. A real collector's item! And you can take one off our hands. Simply correctly answer the following question:

Queensrÿche first toured the UK supporting which band? Was it: a)Dio b)Napalm Death or c)AC/DC?

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MASTERMINDS!

DEEP PURPLE are back with a new album, 'Slaves And Masters', and they're out to have fun. JON LORD reveals all about the Ian Gillan departure and new boy Joe Lynn Turner, while Ricthie Blackmore unleashes his footie skills on unsuspecting sweeper DAVE LING

"WHAT IS the Swedish for support band? Yngwie J Malmsteen!" Jon Lord allows himself a large grin. "I told that joke to Joe Lynn Turner and he didn't know whether to laugh or not."

Deep Purple's maestro of the keyboards is clearly in a fine mood as we wind down after a lengthy chat, a tasty Italian meal and a couple of bottles of plonk. But then, as most of you will know, the likeable ivory-tinkler and regular Purple colleagues Ritchie Blackmore (guitar 'n' frowns), Roger Glover (bass) and Ian Paice (drums) have been through the mangle in recent times following the dismissal of legendary vocalist Ian Gillan and subsequent hassles in finding a suitable replacement.

It's been frustrating, and Lord freely admits that during the traumatic era the 70 million album-selling band came close to fragmenting for at least the second time in their history. But with the aforementioned former Fandango/Rainbow/Yngwie frontman at the mic-stand and a fine new LP called 'Slaves And Masters' (reviewed positively in **RAW** 56) having just hit the racks, he's clearly grateful for the return of some stability to his lifestyle.

And with a little bit of luck, 'Slaves...' could be the start of yet another chapter in this long-surviving Rock institution. Though it's hardly as essential an LP as, say, 1970's 'In Rock' or the landmark 'Machine Head' ('72), the band have made a platter that could provide them with a clean slate in the way that 1975's 'Come Taste The Band' did, when the late Tommy Bolin attempted to assume Blackmore's role.

Such a comparison might sound inconceivable, but you have to bear in mind that Purple have existed without Gillan before - especially between 1973 and 1984's 'Perfect Strangers' comeback opus, a tempestuous period that spawned the excellent 'Stormbringer' in 1974, with David Coverdale on vocals - and it's natural to assume that they can do so again. Sure, I laughed as much as the next person at Turner's appointment, but his singing is uncharacteristically gruff in all the right places and as syrupy and sweet as expected elsewhere. Meanwhile, Blackmore riffs it up as well as ever on 'The Cut Runs Deep', solo-ing and weaving the notes in time-honoured fashion, even delving occasionally into the Blues via the Bad Company-tinged 'Breakfast In Bed'.

With one or two exceptions, the material isn't really the kind of stuff that you could imagine Gillan getting his tonsils around, though Lord reluctantly explains that this is not the sole reason for the dramatic split. In fact, the problems began when Blackmore, Lord, Glover and Paice met up in America in November '88 to begin work on the new album. They submitted various musical ideas to the vocalist in tape form, but were distressed to find that by March the following year, Gillan had failed to come up with many ideas of his own...

"I don't want to make this a 'Get Ian Gillan Day'," sighs Jon. "In fact, originally I was just going to offer a 'no comment' answer to any questions about Ian. But he has made certain allegations in his interviews

Deep Purple (l to r): Ian Paice, Roger Glover, Joe Lynn Turner, Jon Lord and Ritchie Blackmore

"Ritchie (Blackmore) is a difficult man to deal with. Every band that's managed to stay on top usually has a character like that, and Ritchie *is* Deep Purple" - Jon Lord

which require an answer, so I'll attempt to provide one. But,I really have no desire to hurt Ian because I like and respect him and I think he's a damn good musician.

"I'm hurt by the fact that he wants to hurt me, because I don't see why he should. OK, maybe he's disappointed in me because I voted that he should be fired, but I felt it was necessary for the band. If we were to continue then *he* had to go; this is all I do, I don't want to go and join Whitesnake again!

"I do know that he's called me a jet-setter, he said I'm *always* taking Concorde, when I've only actually taken it *twice!* Once was because I had to appear as a witness in a trial in California and needed to get there overnight, and the other time I paid for it myself, so I'm a bit surprised that he's saying things like that."

He's making more serious accusations than that!

"I know, I've seen a couple of things and I must say that I'm surprised and I think he's saying these things because he's been hurt."

Ian claims vehemently that, apart from a press release, he has yet to find out why he was sacked.

"Oh really? If he doesn't know why he was asked to leave - no, let's not use euphamisms, why he was fired - then he's an unintelligent man. And Ian is extremely intelligent.

"Ian was a man alone, or was becoming one. He thought there was an American slant to the band because Roger and Ritchie chose to live in the States and I think he was wrong there, even though we've now got an American singer! He had his own management (Phil Banfield) and wouldn't be managed by our manager (Bruce Payne) and I think he almost fired himself; he made too many errors of judgement as far as our sensibilities were concerned.

"He wasn't coming up with anything that was musically fascinating as he did with 'Perfect Strangers' or the next LP 'House Of The Blue Light'. He wasn't contributing enough and I felt that he was being obstructive."

Were there any worries about Ian's voice having disintegrated?

"I felt, as I do with just about any Rock musician, if the intent is there you could get through just about anything. And as far as Deep Purple was concerned, I think the intent had gone out of Ian. I don't think he wasn't enjoying it anymore, though the reasons would have to come from him. But I think he was finding it increasingly hard to deal with Ritchie, but to me he seemed to be making no real attempt to do so. Ritchie's a difficult man to deal with. Every band that's managed to stay on top usually has a character like that, and Ritchie *is* Deep Purple. He's the heart and soul of this band in my opinion. He has to be accomodated because he's our secret weapon."

I get the impression, as did Ian, that Blackmore instigated his dismissal and everybody else followed? True?

"Almost, yes. But Ian wasn't there and I was. Ritchie came up to the rest of us at a place called The Whip Bar in Stovermont and said, 'I want to talk'. He told us, 'If I'm gonna play in a Rock 'n' Roll band from now on it'll not be for money, it'll be for enjoyment, God knows we've all made enough money. I'm not enjoying it at the moment. I don't like the way Ian's acting or the way he's singing or the way he's not coming out with ideas. If Ian goes, we can continue. But if he stays, then I think I would like to stop'.

"Now that's fairly unequivocal. But we could've kept Ian and lost Ritchie and I don't think that would have served Deep Purple as an entity at all. Replacing Ian will, because we'll be able to carry on for a good few years."

OK, THAT'S enough dirty laundry for the time being. Instead, let's move on to the problem of filling the gap that Gillan left. As reported in **RAW** 33, it was unofficially announced that former Strangeways singer Terry Brock (another American!) had been given the nod, only for Purple to proclaim a couple of days later that Joe Lynn Turner was the real choice.

"Actually, we wanted Jimi Jamison from Survivor and we couldn't get him," reveals Jon with a wry smile. "He was a great singer and he came down at the end of January - after we'd told Ian - and he loved it. But he got frightened off by his record company (Scotti Brothers) because he was doing a solo album at the time and his management thought joining us would conflict with it!

"Not being big-headed or anything, we said, 'We're asking you to join Deep Purple, it's a pretty famous band...'. A week after we'd got Joe, Jimi got on the phone and told us his manager had said he could join, but it was too late!"

And the ill-fated Brock?

"Terry came and spent five days with us. A lovely man and a super singer. And our manager was so convinced that Terry was gonna make it that he got over-excited and told a few people. But it just didn't spark. He knew the entire Deep Purple songbook and he sang everything brilliantly, but he sang it like he'd learned it off the record. There was a craft about his singing, rather than art and Ian, whatever Ian's faults might have been, was an artist. It wasn't Terry's fault, it just didn't work."

Were you looking specifically for an Englishman at the start?

"We just wanted a singer. After a while, we'd have had Norman Tebbitt if he could've sung! Three days after Terry had been gone and we were in this filthy old golf club house in Stratton, Vermont. There was a blizzard outside and a smell of dead rats and Ritchie just said, 'Let's call Joe...' He drove up through the blizzard, bless him, and got the job in 11 seconds!

"We played 'Hey Joe' as he walked in, he waved 'Hi' to everybody and ran to the mic, and got the job right there and then. It was chemistry. If he just had three legs and one eye he'd still have been in."

It still prompts the question of whether this is actually Deep Purple or yet another incarnation ofRitchie Blackmore's Rainbow?

"I wouldn't be insulted if people believed that because I thought Rainbow were a damn good band, but I'm not worried about any so-called incestuous swing backwards and forth between Deep Purple and Rainbow," parries Lord. "I still find it rather strange that a band with four original members should be perceived as being Rainbow. I've already said that Ritchie is the driving force behind Deep Purple, and if he was the driving force behind Rainbow as well, then fine, maybe we'll call it Deep Rainbow. But we happen to like the name Deep Purple, it means a lot to all of us.

"Ian Gillan has been quoted as saying that it would be more honest to call it Rainbow. I think that's bullshit - and piled very high. There's no reason on God's earth why we should."

In the last few years, however, Ritchie has said some rather unkind things about his ex-colleague in the press. For instance, he told Swedish journalist Anders Tengner the following:

"In Rainbow there was a certain member of the band called Joe Lynn Turner that would get up to every little stupid trick in the book. He would show off and try to upstage the rest of the band. On stage with Deep Purple that never happens, there's a code of ethics that goes through life."

In the same interview he also suggested that if one person were to leave the reformed line-up, it would be the end of the band. That there would be no point in carrying on...

"That's interesting," smiles Lord. "But I always think that any interview is a child of a particular time. It's what you thought on, say, April 14, 1987. Ritchie was totally upfront with us when he suggested giving Joe a call, and he *did* say, 'I think he's better now'. Yngwie bashed him into shape a touch and I think Joe was gobsmacked to be asked, and that's why it's an interesting combination. It'll be fun, if nothing else! Joe is very much aware of standing onstage again between Roger and Ritchie, both of whom know him backwards from Rainbow days.

"And the end of the band? Ritchie negated that by what he said in Vermont. The important thing is that he said he wanted to continue and have fun as well."

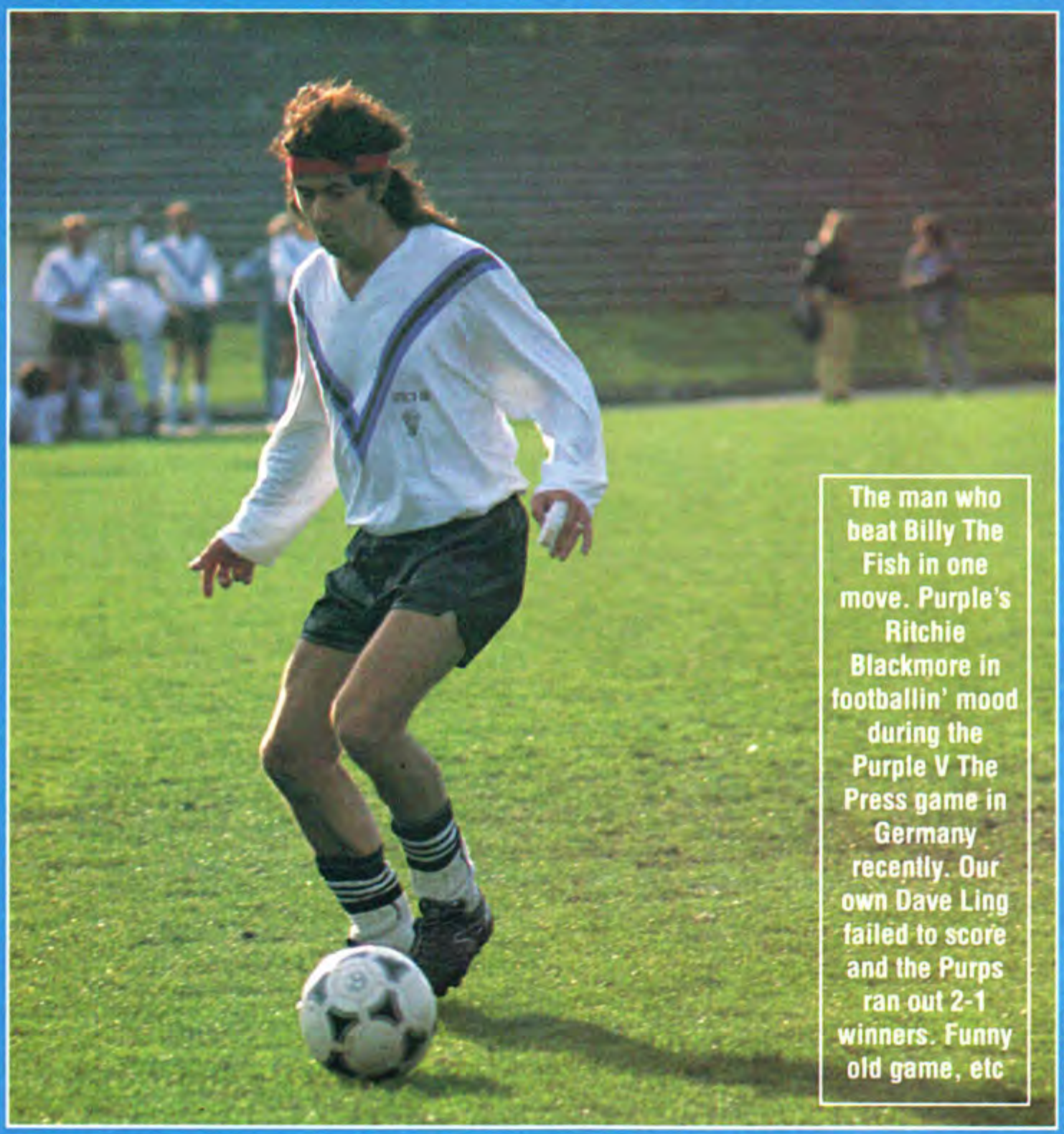
WHAT ELSE can I tell you? According to Lord, Purple live will be playing "the lion's share" of the new LP alongside the old favourites, with a possibility (ulp!) of some Rainbow songs thrown in for good measure. And what's better news is that the departure of Ian Gillan, who was widely assumed to be the only one in the band who wanted to tour extensively, will not necessarily doom the band to the large stadiums for the rest of their playing days.

"It was slightly self-promoting of Ian to have said those kind of things. I think you'll also find that Roger also would have liked to do 20 or 30 British dates, but we did try it and we had an awful time playing places like Edinburgh Playhouse because Ian wanted to play there. I didn't enjoy that at all.

"We've become, for better or for worse, an arena band. We're very good at it, and when you suddenly put us in a place where the front row is one inch from my foot it takes an adjustment period. However, I've got no intention of just coming here and playing places like Wembley Arena. I've got thoughts of maybe ten nights at Hammersmith Odeon, which would make no money at all, but we'd have a good time. We'd love to do that and we're asking our management to consider it because nobody walks out of Wembley fulfilled, least of all the artists."

In conclusion, let me just offer a final after-dinner quote from Jon Lord, that seems to sum up where Deep Purple are in 1990.

"I really don't want to be a rich Rock star stuck in the Thames Valley growing cucumbers away from it all. I know we're accused of that sometimes, but it's not true. I'm not quite at the sharp end of things these days because I'm not 21 anymore, but that's not my fault. What I am is in a band which cares very deeply about the quality of the music it makes; we do care about our audience and we're not just a cynical bunch who are out to make a fast buck."



The man who beat Billy The Fish in one move. Purple's Ritchie Blackmore in footballin' mood during the Purple V The Press game in Germany recently. Our own Dave Ling failed to score and the Purps ran out 2-1 winners. Funny old game, etc

MICHAEL JOHANSSON/REPFOTO

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Ian Astbury: All flares and motors...

IT'S 92 degrees in Los Angeles. Sweat is pouring and noses are reddening. Ian Astbury, spectacular and eccentric Rock star and singer with The Cult, is wearing a buttoned-up '40s frock coat and a fur hat. When I make a remark about the weather he shrugs it off with characteristic self derision. "Yeah, I know, and I still walk around in my fur hat." The thing about Astbury is that he will always take the piss out of himself before *you* do.

Since The Cult first tip-toed, stumbled and then exploded onto the Rock scene, Astbury has emerged from chrysalis after unnerving chrysalis. First the *Vogue* beauty, then the overweight biker slob, next the Cowboy From Hell. And now? Now he's nearer to earth than he has been in several years. He's cut out the intense alcohol trips, stopped swallowing every known chemical substance and is re-channelling his energies into his music. Ian Astbury is busy hatching a new direction for The Cult.

"I think we're going to get experimental again, get away from these Rock trappings. You know, you kind of sink into it, but I know we're going to get back into another good period creatively. I want to get into the organic things, back to being rootsy. I don't want to go away and do a load of trad Blues, that's not my main direct influence although it's the main hotline into the music, but you see, I'm being influenced by what's going on now."

Someone like Astbury (although it has to be said, there's nobody *quite* like Astbury) makes music from the heart, incorporating a vision into the centre, refusing to separate one strand from another, ultimately taking a kind of holistic approach, treating every different element of his life as one whole. It's hard to tell how much is contrived when people start harking on about mysticism and things of a spiritual nature, but when they're completely, unashamedly open and unafraid to plunge in and risk losing their cool, you soon realise it's for real. No matter how sceptical you may be, you cannot listen to Astbury and dismiss it all as an act, he is so genuinely earnest about his personal beliefs, his much-touted American Indian fixation and the need to re-establish an essence within Rock music that you *have* to take him seriously.

He also possesses a huge amount of self-criticism reflecting on his past with a mixture of judgment and sympathy.

"I got to a point in my life when I was gone. I was 26-years-old and totally wasted. I couldn't give anything anymore. I'd had to leave my own country, I

Self-styled Rock guru IAN ASTBURY has quit the drink and drugs lifestyle to concentrate on the recent Gathering Of The Tribes festival and the dawning of a new phase of CULT activity. LIZ EVANS gets the story of his re-emergence...

CULT OF PERSONALITY

felt that people in the United States couldn't understand what I was saying, we'd been shunned by so much vibe. The media that I was trying to get through to, the self-imposed intelligentsia, the more highbrow magazines that really get in-depth about issues, that talk about the art form of music and so on, rejected me because they couldn't comprehend what I was talking about. I basically felt like I didn't fit in."

SO THERE was Astbury in New York, a delicate flower child, venting his frustrations through drugs and alcohol, wrecking his body and pushing his mind to the limit. The clean-up tale is one we've all heard before and Ian was not one to escape the inevitable tribulations. But he has developed a philosophy to accompany it.

"I'm not one of these people who advocate drugs or any kind of self-mutilation. It has something to do with that whole poison, the body purifies the soul, which part of me believes in. It's the ritual and the sacrament, it's resurfacing with the House movement, the drug Ecstasy is the sacrament, the show is the ritual. Trouble is, everything gets so commercialised, but you always get the people on the fringe who understand what's going on.

"When I first came to America I was like a kid in a sweet shop. I went the whole hog. A lot of it was coming out of frustration, I couldn't communicate with people. I was walking around in floppy shirts and fur hats. A lot of my peer group were dressed in black. Zodiac Mindwarp was one of the only people I could relate to. He's one of the most colourful characters and beautiful people I've ever met.

"By the time we did 'Electric', I was filling out into this vulgar biker type. A lot of people think it was all contrived but there was no contrivance at all. We were getting arrested for fighting all the time, I was sloshed the whole time we did the LP with producer Rick Rubin and I became exposed to the whole Def Jam culture. That time marked the beginning of a new generation for me. We were hanging out with The Beastie Boys, Slayer, Run DMC. It was back in '86 at the start of our dark period.

"So much was going on in my head. It was like I had too much information and not enough people around me believing in it. I totally self-imploded during the '87 'Electric' tour when we went out with Billy Idol. I went totally overboard. Then we did the Guns n' Roses tour and to me that was the beginning of a counter-culture, the counter revolution in the Rock world. During the '80s there were very few role models. There was Madonna and Bono but they weren't from the same mould as Jagger or John Lennon. I thought, 'Well, shit, it's all over' and then I started to look at people and I thought, 'No, there's a helluva lot of them out there, great characters and good souls. But because they're really trying to do what they want to do they just get shoved into the background because they're not prepared to compromise their art'. They weren't getting put on the format radio or in the media."

Ian Astbury with "Mr Common sense" Billy Duffy

"I totally self-imploded during the 'Electric' tour" Ian Astbury

He cites Soundgarden, Alice In Chains, Mother Love Bone, Sonic Youth, bands with integrity, "organic" bands as he terms them.

Bands that don't necessarily adopt those Rock trappings which Astbury referred to earlier in connection with the 'Sonic Temple' incarnation of The Cult.

"'Sonic Temple' was somebody trying to make a product with me kicking their fucking teeth in 'cos I wouldn't let them. I hate that record, I fucking despise it. I like some of the songs on it, but I don't like the production, I've got really big reservations about that. What we're going to get into now is fusion stuff. I've been working with a lot of rhythms, I want to get rootsy, like Keith Richards, really mixed up. There's so much to do."

With the Gathering Of The Tribes festival to organise, The Cult have had to divert and delay a little. They have managed to find a rhythm section in the shape of bass player Todd Hoffman from US band Voices and ex-Kingdom Come drummer James Kottack who Ian was very reluctant to even listen to initially.

"Yeah, unfortunately he used to be in Kingdom Come, so we're gonna have to stick up for him!"

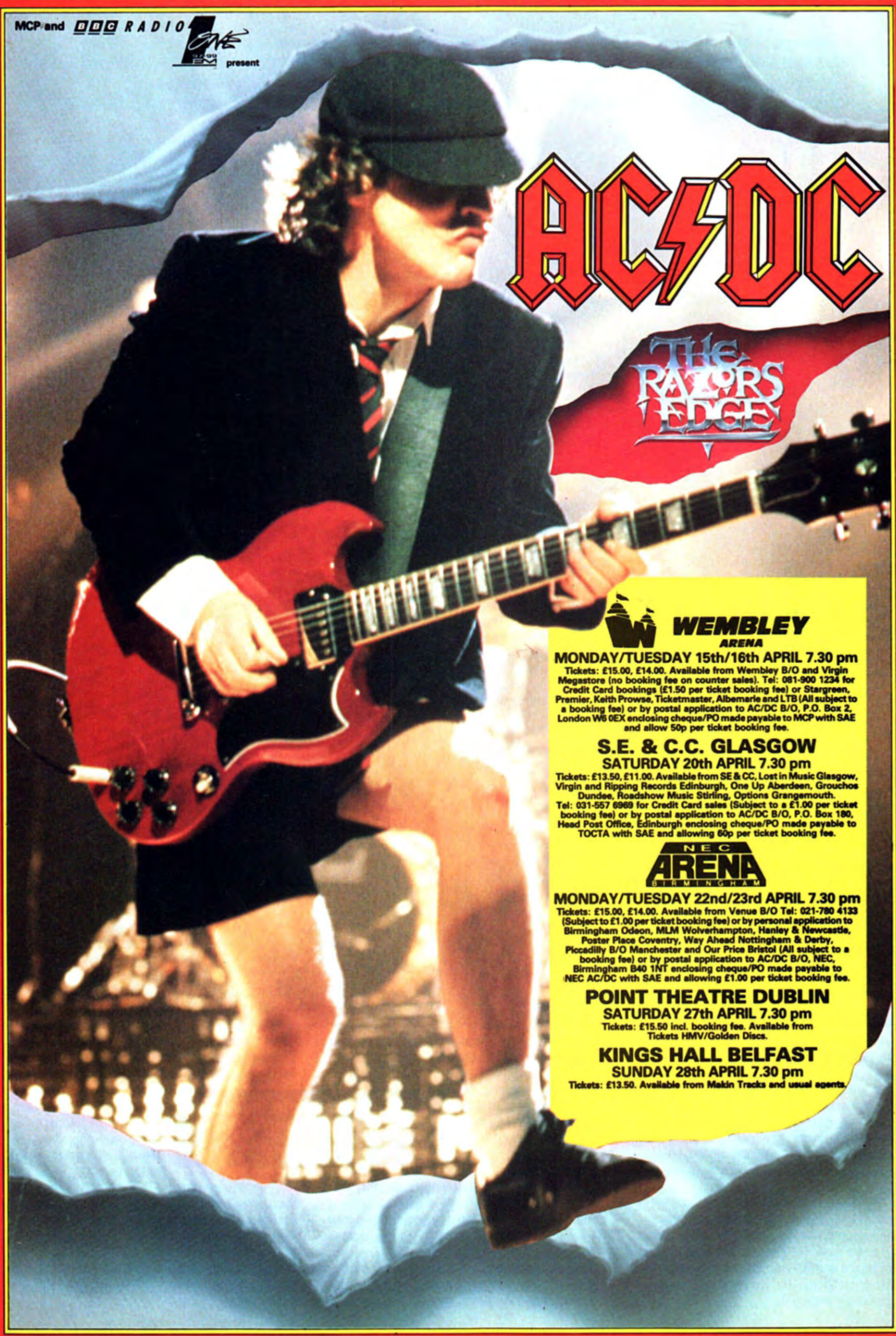
So, when can we expect another dose of The Cult?

"I've got to get back to the grind of recording. I want to work with Rick Rubin again. I like him as a friend and I think he's got something special. I really like his choice of groups, he always seems to find something a bit more organic (there's that word again): Danzig, the Black Crowes and my favourite Masters Of Reality."

And where in the midst of all this does Billy Duffy stand? Always the anchor to the bubbles blown by Astbury, he retains a granite-like solidity with his feet firmly cemented into the ground.

"Billy's always been Mr Common Sense, trying to focus my energy when it needs to be 'cos I'm gone somewhere else in my head. His primary thing is we must reach the plateau that we're aiming for and then hit with everything else. In that sense, I'm unhappy with a lot of things we've done musically, but the "Electric' album does stand out for me."

So, hold your horses, The Cult *will* be back and they *haven't* split up. And, with so much head and soul-searching going on, so much re-integration into Rock's meaningful side and a brand new rhythm and beat section to keep them tough, The Cult's year ahead is looking promising. But, we'll all just have to be a little more patient before we get actual delivery of the newest Duffy/Astbury grind.



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KREATOR

BEING A German-based band who'd played on both sides of the Iron Curtain, Kreator's position in the hub-bub of the Cold War thaw is one of the knowledgeable onlooker. Guitar-wielding frontman Mille Petrozza welcomes the new found freedom but he's also wary of what might happen if the country is unified.

The group's latest album, 'Coma Of Souls', is conscious of the changes and also casts an eye on a situation where many people, according to Petrozza, have conveniently forgotten what has happened in the past.

"I don't want to remind anyone all the time of what happened but people, especially in Germany, should have learnt by now," Petrozza opines with a sad half smile. "This East-West thing is OK but there's one thing I don't like and that's the way the racists in East Germany are coming over and trying to unite with the racists in the west to create this one party. That's scary and it's getting worse. I wrote 'People Of The Lie' as a reaction to that, so that people will realise that this is actually going on and they'll think about how they're being influenced. Some people, especially some of our younger fans, even think it's cool to wear a swastika and that's just stupid. They need to think for a minute. That's what I hope this song will make them do."

Elsewhere on 'Coma...', Petrozza also delves into some of the more horrific effects of the last 35 years of East/West relations.

"When we were playing in places like East Germany and Poland it was really strange. Some parts of Poland are really nice. You can't tell what they've been through. Others, though, are horrific. They look like the set from the movie *Eraserhead*. Some of the lyrics on the new record are about that, like 'When The Sun Burns Red', which was inspired by those scenes among other things."

Petrozza's development into an incisive lyricist is a long way from the gratuitous naivety and Metallic mundanity of the group's earlier - yet hugely influential - efforts such as their second album 'Pleasure To Kill'. But it's not surprising that things have also started to develop on the musical front with the quartet of Petrozza, Rob Fioretti (bass), Ventor (drums) and newly-acquired guitarist Frank Blackfire (ex-Sodom) stretching themselves and hinting at far greater things to come from the creative Kreator whirlpool.

"Since we started out we have got more open-minded," begins Mille on the often tedious subject of the band's growth. "We used to only listen to Death, Possessed and Slayer. Now I also listen to stuff like Fields Of The Nephilim and a lot of Hardcore. Bands like Bad Religion and The Dead Kennedys are big influences on my lyrics. They seem to write about stuff that makes a lot more sense than most Metal bands do and that's important to me. That's what I'm really happy about on this album. It all ties in to this concept of the coma of souls. When you look around, you soon see that people are living in this coma where they try and *take* rather than *give* things all their lives. It's a question of the more you have the more you are. That's just wrong. All this status symbol shit is wrong. I think it has to change if the world is going to change. There has to be a new awareness."

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'Nothin' At All' **Heart** reached number 38 in 1988
'Nothin' But A Good Time' **Poison** reached number 35 in 1988 & '89
'Number Of The Beast' **Iron Maiden** reached number 18 in 1982

NUCLEAR ASSAULT

IF PERSISTENCE is the key then Nuclear Assault are locksmiths, forging their reputation as one of the most invigorating crossover acts to surface from the Thrash morass through sheer hard graft.

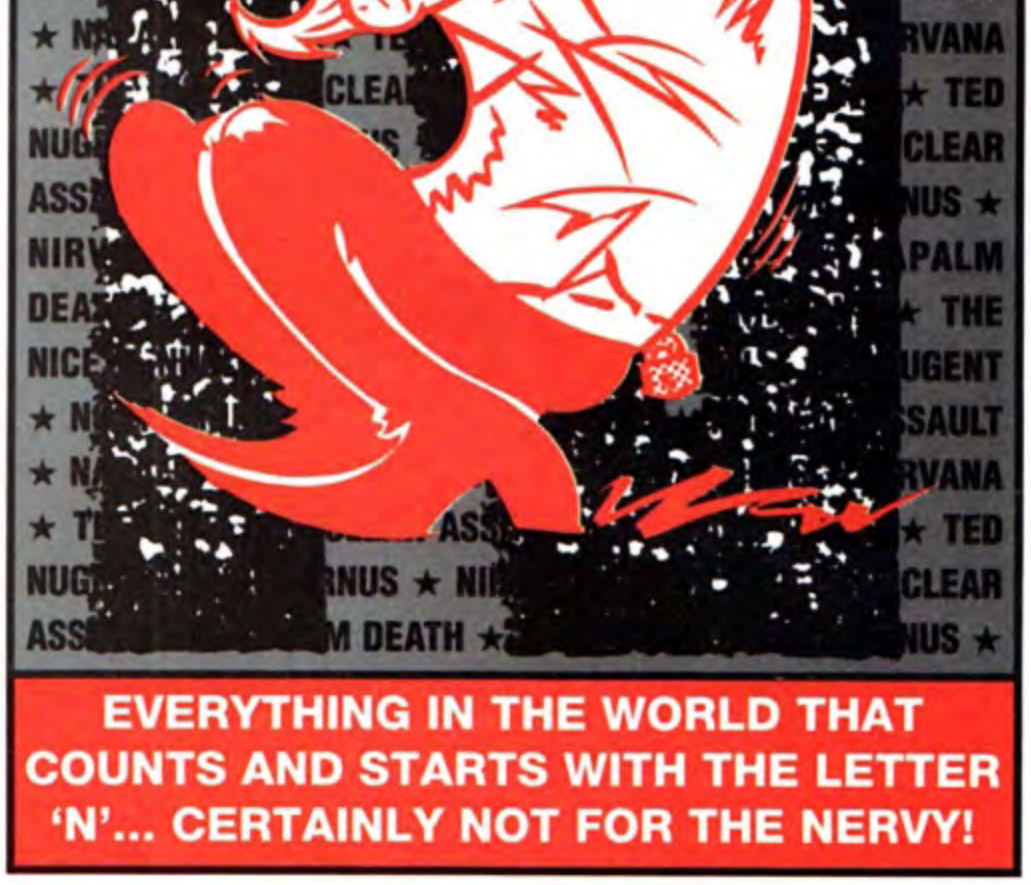
Propelled by the ever-active bass player Danny Lilker following his departure from Anthrax and his involvement with the Stormtroopers Of Death project (which spawned the legendary 'Speak English Or Die' LP), Nuclear Assault began life when Lilker teamed up with former Anthrax colleague John Connelly (vocals/guitar) in '84. The pair recruited ex-TT Quick drummer Glenn Evans and guitarist Anthony Bramante and set about recording their debut platter, 'Game Over', which finally surfaced in late 1986. A tentative first step, it wasn't until its successor, the mini-album 'The Plague' from 1987, that the four-piece hit their full stride and headed to Europe to support Agent Steel, promptly blowing the headliners off stage and rounding off the year with an appearance at the 'Christmas On Earth' festival in Leeds alongside Megadeth.

Since then Nuclear Assault have gone on to release two more albums - 'Survive' ('88) and 'Handle With Care' ('89) - as well as touring the UK regularly.

Glenn Evans has also found time to produce local New York outfit Harter Attack (whose debut, 'Human Hell', surfaced in '89) as well as releasing a solo album, 'In The Red', under the monicker of CIA. Lilker has been equally active, putting together a spoof band Extra Hot Sauce (who went as far as to release their 'Taco Of Death' LP in '88) and collaborating with Mick Harris and Mitch Harris of Napalm Death on the Defecation project.

Back on the band front, Nuclear Assault have just completed a tour of Japan and are expected to begin work on new material for an album which is set for release in the New Year.

Recommended listening: 'Survive' (Under One Flag)



Nuclear Assault (l to r): John Connelly, Danny Lilker, Anthony Bramante and Glenn Evans

NAKED RAY GUN
Chicago Hardcore band with albums such as 'All Rise', 'Throb Throb' and 'Understand'.

NAPALM
German Thrash band whose debut album was released via Steamhammer label in Germany. This was titled 'Cruel Tranquility'.

NASH THE SLASH
Oddball Canadian violinist, who performed swathed in bandages. His sound owed much to Hard Rock roots. Biggest album was '81's 'Children Of The Night' (number 61).

NASTY SAVAGE
Florida band led by **Nasty Ronnie** who, despite releasing LPs such as 'Abstract Reality', 'Nasty Savage' and 'Penetration Point', have never established any reputation beyond that of a limited cult following.

NAZARETH
Famed Scottish act who have never achieved the kind of success their style and talents deserved. Led by gruff-voiced **Dan McCafferty**, their biggest UK LP to date was 'Loud 'N' Proud' in 1973 (number ten), while their biggest single hit was 'Broken Down Angel' in that same year (number nine). Still on the circuit, although these days their best market is Canada.

NELSON
Twin sons of Rock 'n' Roll legend **Rick Nelson**, Nelson have already gained a large interest for their Soft-Rock music and image. Signed to Geffen.

NEVADA BEACH
American band whose debut album suggested a distinct **AC/DC** influence, although competently reproduced.

NEW LEGEND
German act with one album released thus far on RCA. Melodic Hard Rock style.

NEW MODEL ARMY
Inspired by Punk and taking their name from the army led by **Oliver Cromwell**, NMA have established a strong cult following via albums such as 'Vengeance', 'No Rest For The Wicked' (number 22), 'The Ghost Of Cain' (number 45) and 'Thunder And Consolation' (number 20). Now featuring vocalist/guitarist **Justin Sullivan**, new bassist **Nelson** and drummer **Robb Heaton**, their current LP is 'Impurity'.

NEW YORK DOLLS
Legendary US band, who combined the sleaze of the Glam-Rock genre with the raw aggression of proto-Punk. In many respects ahead of their time, the band have only really gained the reputation and adulation deserved after their split in the mid-'70s. Led by vocalist **David Johansen**, and also featuring guitarist **Johnny Thunders**, they released two LPs ('The New York Dolls' - produced by **Todd Rundgren** - and 'Too Much Too Soon' - produced by **Shadow Morton**) before disintegrating.

THE NICE
Seminal '60s Progressive Rock band led by keyboard wizard **Keith Emerson**. The band were, in many respects, precursors of much that happened in the '70s, namely the whole overblown, Pomp-style of music, with Emerson developing a persona and stage act that few have equalled since.

THE MAXIM 'If it's too loud, you're too old' became synonymous in the mid-to-late '70s with one man: Ted Nugent. The non-smoking, teetotal, anti-drugs wildman who loves to hunt with a bow and arrow and extols the virtues of sexual abandon at every opportunity became one of Rock's prime stars during the '70s, his incredibly combustible stage antics matched only by the preposterously bleeding volume of his outrageous music.

Born in Detroit in 1948, The Nuge (guitar/vocals) formed his first band, the **Royal Highboys**, as the '60s dawned, going on to be part of cult Detroit act **The Lourds**, before he moved with his family in 1965 to Chicago. It was here that he became part of **The Amboy Dukes**, releasing four LPs under this name, viz 'Amboy Dukes' (1967), 'Journey To The Center Of The Mind And And Migration' (1968 - this latter album spawned the US Top 20 single 'Journey To The Center Of The Mind'. These two albums were put out by the Mainstream label), 'Marriage On The Rocks/Rock Bottom' (1969) and 'Survival Of The Fittest' (1970 - both for Polydor).

By this time, Nugent's giant persona was beginning to dominate, thus the final two albums from the band ('Call Of The Wild' and 'Tooth, Fang And Claw' - both put out by the small Discreet label in 1973) saw the band trading under the monicker of **Ted Nugent And The Amboy Dukes**. These latter albums are available now through the Edsel label. Solo stardom was inevitable for the man, and by 1975 the band pretence had been dropped. Ted Nugent emerged on his own. And his mercurial rise to the top began in earnest.

Astutely persuading Epic A&R man **Tom Werman** to sign him up when everyone else closed the door (he traded on the fact that Werman was keen to break into production, by agreeing to let him produce the first Nugent LP in exchange for a contract), Ted released the seminal 'Ted Nugent' LP in 1975. It was the beginning of a glorious period that saw the release of such gonzoid, dynamic LPs as 'Free For All' (1976), 'Cat Scratch Fever' (1977), 'Double Live Gonzo' (1977), featuring such classics as 'Cat Scratch Fever' (a Top Ten hit in the US), 'Stranglehold', 'Motor City Madhouse', 'Wang Dang Sweet Poontang' and 'Dog Eat Dog'. In many respects, Nugent was at the height of his popularity and creativity at this point. Thus, whilst the subsequent LPs 'Weekend Warriors', 'State Of Shock', 'Scream Dream' and 'Intensities In Ten Cities' all offered up worthy moments, none could match the glories of yore.

A switch of labels to Atlantic did little to arrest the decline, as the LPs 'Ted Nugent', 'Penetrator', 'Little Miss Dangerous' and 'If You Can't Lick 'Em...Lick 'Em' offered mere shadows of the man's muscle and style. Little wonder perhaps that he has now thrown in his lot with **Damn Yankees**. But for true Nugent fans the halcyon days when The Noble Savage led his assault team of guitarist/vocalist **Derek St Holnes**, bassist **Rob Grange** and drummer **Cliff Davies** remain unsurpassed.

Recommended listening: 'Ted Nugent'/'Cat Scratch Fever' (Epic)

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It's all about sex with the dead and all that kind of thing... another word for necrophilia really.

NED KELLY
Dodgy 1970 movie outing for the Stones' **Mick Jagger**. About an Australian villain who wore a bucket on his head to avoid getting shot. Funny old world, innit?

NEEDLES
Beyond snorting drugs comes injection, a mass of diseases and all manner of unsavoury tales.

NEW AGE MUSIC
Cardboard ambience, a few steps on from supermarket piped music, new age sounds emanate from the likes of **Yes** keyboardsman **Rick Wakeman** among others. *Warning*: Denotes senility.

WORD BIBLE BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ WORD

NEWCASTLE BROWN ALE
Nectar of the Gods and an essential part of Rock music's mystique, as recommended by the **Black Crowes' Chris Robinson** and our very own **Phil Alexander**.

NEW ROMANTICS
The movement that disgusted a generation and eventually evolved with **The Power Station** and that man with a fetish for cover versions, namely **Andy Taylor**.

1992
The fatal year when the UK becomes part and parcel of the EC for all time. Just open your arms and welcome all those Spanish and Portuguese Rock acts down at the local boozer. *Wow!*

NIGHT OF THE LIVING DEAD
Cult zombie film from **George A Romero**, subsequent sequels and descendents of which have adopted a Punk persona to after-life activities.

NOSE STUDS
The Punkier development of body-piercing (the visible style, anyway). One step on from the ear-ring and heading for that nipple (and all points south) at the drop of a tattooist's needle. Which famous Rock stars have pierced body parts? Answers on a postcard to...

STEVIE NICKS
Singer-songwriter who found fame and a not inconsiderable fortune through the ranks of **Fleetwood Mac** in the mid-'70s, resurrecting the floundering fortunes of the Blues-Rock combo. First came to public attention via the **Buckingham-Nicks** duo (also featuring guitarist **Lindsay Buckingham**, who joined Mac at the same time as Nicks), and while Fleetwood Mac have taken up much of her time in recent years, she's still released various solo projects with great success. Renowned for her flouncy, lace-dominated attire and her slightly ethereal personality.

NICO
German-born songstress, who was part of the immortal **Velvet Underground** during the late '60s, having acted in the films for **Andy Warhol**, who put her in contact with the Velvets. Indeed, early performances from the band in 1966 went under the monicker of Nico And The Velvet Underground. Her doomy cigarette-ash vocals and unique personality eventually found its niche in various solo projects, her untimely death a couple of years ago robbed the world of a great talent so often unfulfilled.

NIGHT RANGER
US AOR band who, despite hitting the charts in America with the likes of 'Sister Christian', were never allowed to settle into their most natural groove as a hard-Rocking combo, being forever shackled by a succession of ballads. They split up after releasing LPs such as 'Dawn Patrol' (their only album for Epic before switching to MCA), 'Midnight Madness' and '7 Wishes'. Subsequently, bassist/vocalist **Jack Blades** has helped to form the infinitely more acclaimed **Damn Yankees**, whilst drummer **Kelly Keagy**, guitarists **Brad Gillis** and **Jeff Watson** are all involved in separate projects.

NIGHTWING
Formed by ex-**Strife** bassist **Gordon Rowley**, this band have achieved little in the way of commercial success, despite numerous albums with different line-ups over the past years. Their main claim to fame is that vocalist **Max Bacon** went on to join **GTR**.

999
Punk band, whose eponymous debut LP reached number 53 in the UK charts. Tried but never shook off the Punk tag.

1927
Australian Soft-Rock band signed to Warner Brothers.

1994
Los Angeles melodic Hard Rock act, who made two albums during the late '70s, neither of which got beyond cult stature. Lead vocalist **Karen Lawrence** has gone on to record as a solo artist, even appearing as the singer on the B-side of a **Jeff Beck** single!

NIRVANA
One of the Seattle Grunge merchants, distinguished by their love of the Pop melody. Past members include **Jason Everman** who went on to join **Soundgarden** (but has since departed). Currently a trio, Nirvana are hunting for the major deal and world domination.

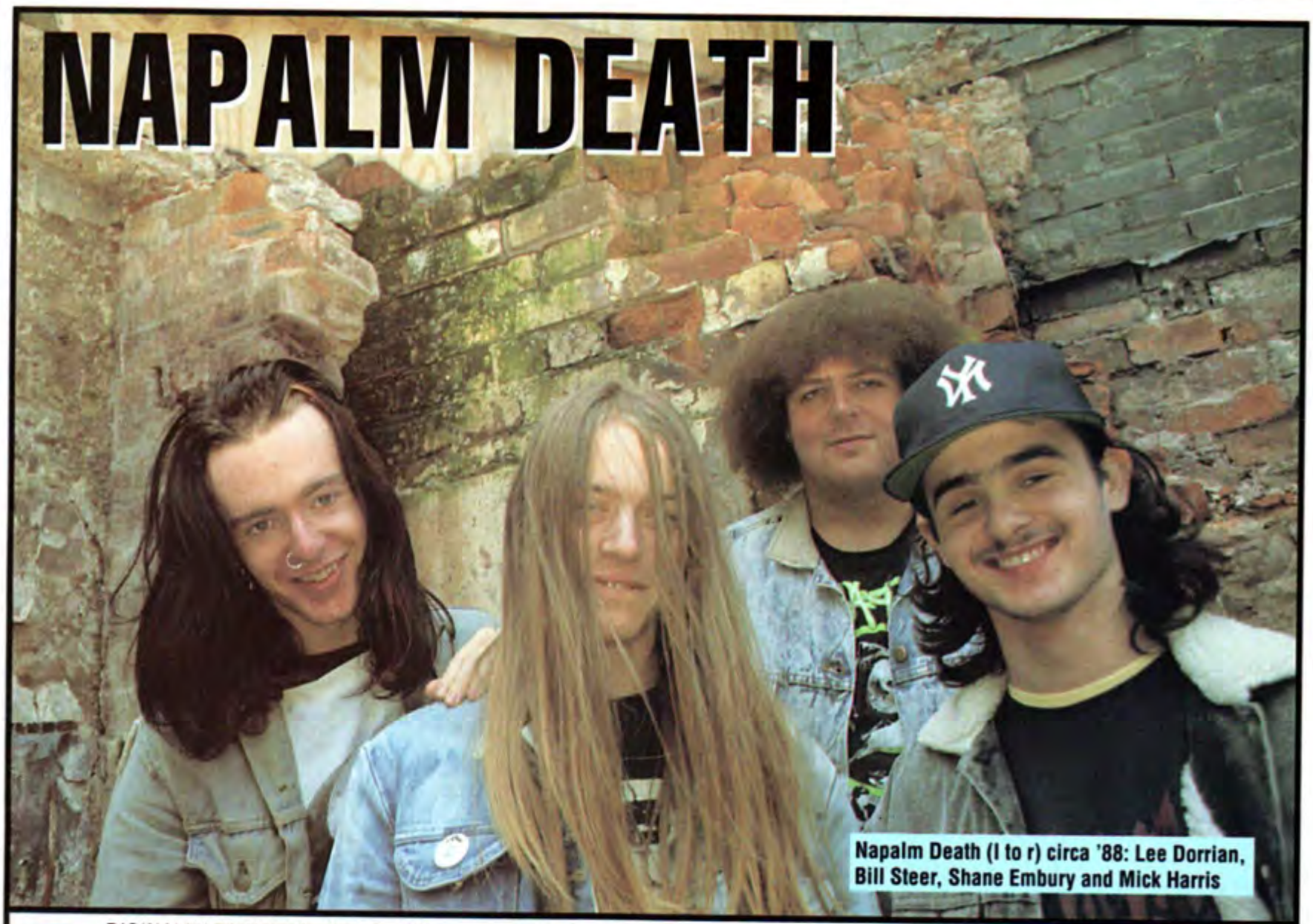
NOCTURNUS
Florida-based Death Metal fivesome who steer clear of the DM norm by using keyboards and feature singing drummer **Mike Browning** (ex-**Morbid Angel**). Their first demo, produced by **Savatage**'s **Cris Oliva**, brought them to the attention of the enterprising Earache Records who went on to release their debut LP, 'The Key', earlier this year..

NO SWEAT
Irish band who first came to public attention via the attentions of **Def Leppard** vocalist **Joe Elliott**, who produced their debut single 'Heart & Soul' which, on its release in Ireland was a number one hit. Now signed to the London label, their debut album was produced by top American **Keith Olsen**.

NUCLEAR VALDEZ
Miami-based band signed to the Epic label with a slant on Hard Rock that takes in certain South American influences. Yet to make any impact. One LP to their name so far, 'I Am I'.

NUTZ
UK Hard Rock combo from the mid-to-late-'70s, signed to A&M. Despite numerous tours, both as headliners and also a support act to the likes of **Blue Öyster Cult**, the band never established any sort of groundswell support. Changed their name to **Rage** during the '80s, but although they signed a deal with Carrere, they never achieved any more under this new monicker than previously. Subsequently, the band have split up, with only vocalist **Dave Lloyd** finding regular work, most recently as a backing vocalist with **Ian Gillan**'s touring group.

NAPALM DEATH



Napalm Death (l to r) circa '88: Lee Dorrian, Bill Steer, Shane Embury and Mick Harris

ORIGINALLY FORMED in the late '70s as part of the Crass peace Punk stable, Napalm Death have emerged as one of the most controversial and influential outfits of the '80s.

Combining the raw agression and speedbursts of Hardcore with the extremism of early Celtic Frost the band's fluid line-up finally began to gel towards the mid-80s. Their debut platter, 'Scum', released in '87 on the then embryonic Earache label, still showed signs of the volatile nature of the line-up, each side having been recorded by different personnel and boasting seven musicians all in all. Despite such apparently instability in the ranks and general incomprehension from would-be detractors, 'Scum' itself was to provide a blueprint for a whole horde of imitators.

By the time the next Napalm platter surfaced in October '89 the line-up had solidified with Lee Dorrian (vox), Bill Steer (guitar), human whirlwind Mick Harris (drums) and Shane Embury (bass) carving out the seminal 'From Enslavement To Obliteration' LP. Riding high wave of UK Hardcore bands that featured the likes of Extreme Noise Terror, Doom and the Electro Hippies and spurred on by airplay and TV appearances, the album went on to sell in excess of 30,000.

Faced with large scale commercial success and suffering from personnel clashes Dorrian and Steer left in mid-'89 but not before recording a swift parting shot, 'Mentally Murdered'. Steer is currently in Carcass, always his main concern which ran in tandem with Napalm, and Dorrian has recently re-surfaced with his new band Cathedral and his own label Rise Above.

Despite such traumatic departures Napalm have continued to forge ahead with two new guitarists, Jesse Pintado (ex-Terrorizer) and Mitch Harris (ex-Righteous Pigs), and a new frontman Barney Greenway (ex-Benediction). Their current offering, 'Harmony Corruption' (produced by Scott Burns and recorded in Florida), has seen the band move in a far more Metallic direction although a recent Peel session shows that little has effectively changed.

Recommended listening: 'From Enslavement To Obliteration'

COMPETITION

Wanna dip into a veritable cornucopia of Speed Metal excess? We've got these tastefullt fast goods awaiting you: Three copies of each **Nuclear Assault** LP (including limited edition picture discs of the 'Survive' album), plus three copies of the new **Napalm Death** long-form video, rave reviewed in this very issue. To win one of these prized items, simply answer correctly the following question:

Which Led Zeppelin song have Nuclear Assault covered on record? Is it: a) 'Whole Lotta Love' b) 'Communication Breakdown or c) 'In The Evening'?

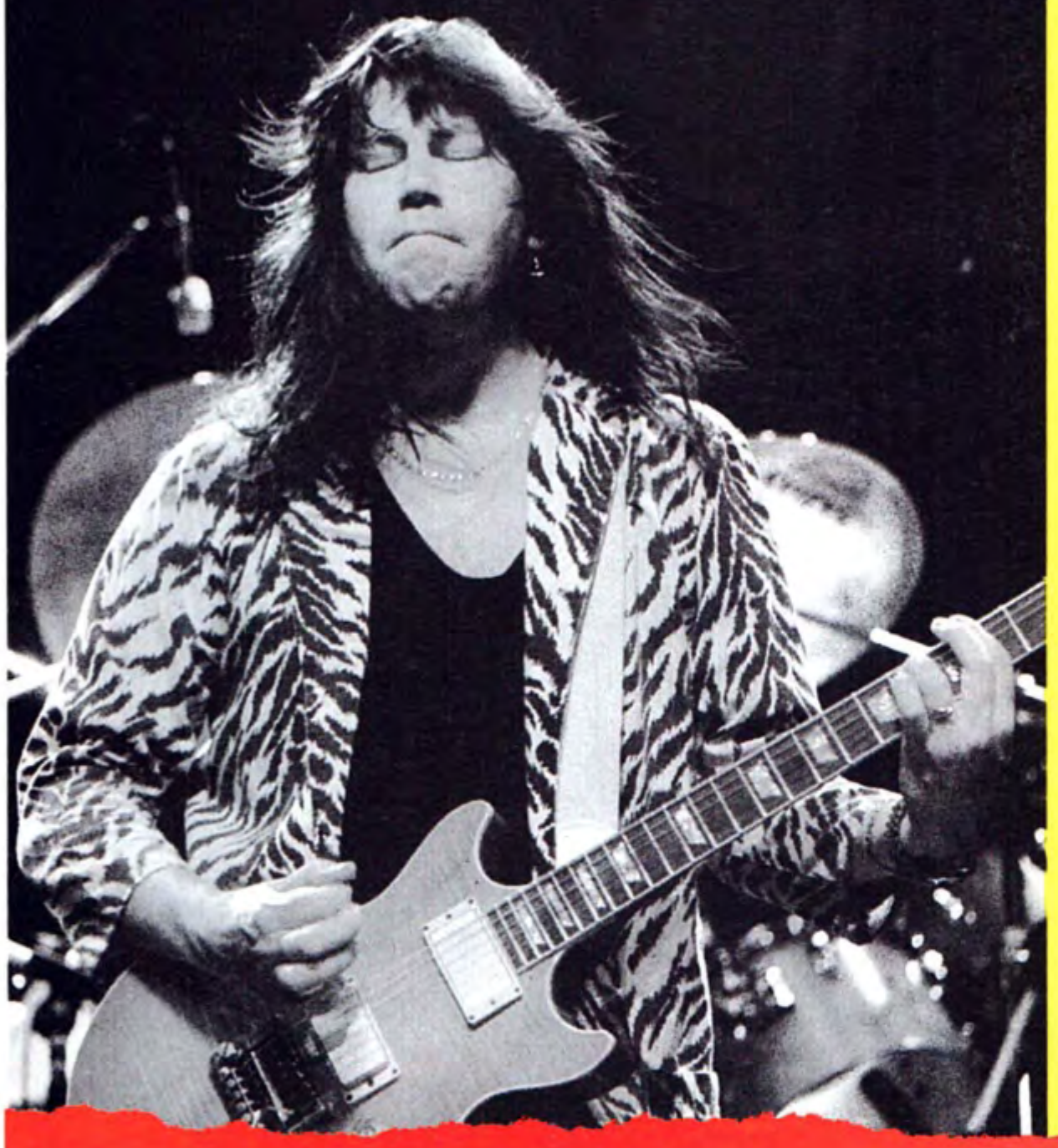
Put your answer on a postcard or the back of an envelope (together with your own name and address) and send the entry to: **RAW Ns, PO Box 38U, London W1A 38U**

NEXT ISSUE IT'S THE BIG "O". WILL WE BE ABLE TO FIND ENOUGH OIKS?

& EPISODE

On the road

PAT TRAVERS BAND



"Pat Travers is back"
NOVEMBER

8th	Blackburn Windsor Hall
9th	Bradford Queens Hall
10th	Blackpool Maggie Mays
11th	Lowestoft Waveney Centre
13th	London Marquee
14th	Doncaster The Jug
15th	Leeds Irish Centre
16th	Aberdeen Caesar's Palace
17th	Edinburgh Venue
18th	Glasgow Videodrome
19th	Newcastle Riverside Club
20th	Milton Keynes Woughton Centre
21st	London Hippodrome
22nd	Coventry Tic Toc Club
24th	Walsall Junction 10
26th	Birmingham Edwards No. 8
30th	Manchester International 2

LP/CD/MC
SCHOOL OF HARD KNOCKS

NOVEMBER

19th	Birmingham Edwards No. 8
20th	Leicester Princess Charlotte
21st	Newcastle Riverside
22nd	Buckley Tivoli
24th	Birkenhead Stairways
25th	Bradford Queens Hall
26th	Southend Esplanade
28th	London Marquee
29th	Sheffield University
30th	Leeds Duchess Of York

DECEMBER

1st	Dudley J.B.'s
2nd	Milton Keynes Woughton Centre
4th	Teeside Polytechnic
6th	East Kilbride Bruce Hotel
7th	Aberdeen Caesar's Palce
8th	Edinburgh Venue
9th	Glasgow Videodrome

Red Dogs

Hillstone Entertainment

Justin Sullivan (main pic) takes in the German applause, before (inset) jumping controversially into the photo pit and inadvertently causing havoc

SOLDIERS OF THE LINE

NEW MODEL ARMY are back on the march once more, with a new album, 'Impurity'. Still serving up an individual approach, DAVE DICKSON tracked 'em down in Germany. CHARLIE BEST snapped the momentous event

THE ORIGINAL New Model Army, if I remember my history was led by Oliver Cromwell as Lord Protector of England back in the 17th Century. The New Model Army of today may not be barnstorming across the country freeing serfs from the tyranny of the Divine Rights Of Kings, but they're not all that far removed.

New Model Army may not have their sights set quite as high as Oliver Cromwell, but there is a certain passion about them and commitment to their cause that is somewhat awesome to behold. Coinciding with the recent release of their fourth album 'Impurity', NMA have just taken their message across their two strongest markets, the UK and Germany. That message is one of sinuous and vicious power touched with irony and black humour. There's an intensity at work here and an almost tribal loyalty from their hordes of fans.

"New Model Army," I was told, "is music for the displaced, for the rejected." And, God knows, there are enough of them. Listening to NMA you begin to appreciate just how important their contributions can be. They are writing for the *dissatisfied*, for the outcasts. Small wonder then that these outcasts seem unwilling to relinquish their grasp on such a band. But that grasp must slacken if NMA are to reach a larger audience that clearly exists for intelligent, thought-provoking Rock music.

Strangely bad things have recently been bombarding Justin Sullivan - formerly known as Slade The Leveller, a name now, thankfully, consigned to the wastes - vocalist, guitarist and chief songwriter with NMA. Here in Schüttorf, West Germany, before thousands of screaming Germans, Sullivan decides to climb down off the stage and into the photo-pit to get a closer look at the fans. Consequently, there is much pushing and jostling for position, much to the consternation of the security chief who has already seen dozens of fans carried out from the crush at the barrier. Sullivan's action, as far as he's concerned, is mere incitement to more craziness. At the end of the NMA set the two confront each other with maximum hostility.

"To some extent music's dangerous," remarks Justin, "Rock music is dangerous. We play very intense music, a lot of it's very violent music - if people get hurt in a big crowd there's not an awful lot we can do about it."

Disaster, however, was averted. Not that New Model Army's career has been free from such acts of almost wilful self-destruction. Into Rock legend has already been written their decision to appear live on *Top Of The Pops* wearing T-shirts proclaiming: 'Only stupid bastards use Heroin'. The BBC were clearly not much impressed by such sentiments.

Sullivan appears to step right into it once again as he introduces 'I Love The World' to the German audience, making references to the deteriorating situation in the Gulf and the possibilities of war. Is this socially relevant Rock?

"Yeah, you do try to relate it to things that are happening in the world and we *are* about to go to war. When we wrote 'I Love The World', some people thought it was ironic, but it wasn't, it meant what it said. It seemed, suddenly, at this particular moment in time when we're on the brink of a nasty war. to be a relevant song. In ten years' time that song will still be relevant, although perhaps about something else.

"It just occurred to me, introducing that song, I love the world and I don't want to go to war, killing thousands of people, bombing Iraq, facing the consequent chemical reprisals and all the rest of it."

"It just goes to show," adds new bassist Nelson, "some of the songs don't date."

SOMETHING ELSE that doesn't seem to date is the general reaction that New Model Army stir up in their audience. They may appreciate the greyness of life, but the world seems to view them in terms of nothing more than pure white and black:

New Model Army fanatics show their appreciation for the band onstage in Germany. Their fans are renowned for their devotion and loyalty

They are loved or hated, there are no compromiseswith this group, apparently.

"A lot of people have got the wrong idea about New Model Army anyway," drummer, and Sullivan's co-composer, Robb Heaton complains. "You go to discos where people say quite openly, 'I can't stand this band!', but they'll get up and dance to our stuff when they don't know it's us. You meet people doing interviews who have heard we were terrible and give people such a hard time. It's a dreadful thing, this image passed around that we're such a horrible band. It's a lot of bullshit, basically, it's just people making music!"

"A lot of it's my fault," confesses Sullivan. "It was something we projected, partly by mistake, this rather puritanical image. That's one of the reasons for calling this particular album 'Impurity'. The song 'Purity' obviously takes the piss out of the whole notion of purity. There isn't such a thing as purity, chaos rules it all."

So chaos rules. But New Model Army are out there striving to ensure that they, at least, will not fall victim to it. 'Impurity' itself, is a loud, vicious, snarling album that makes a forthright statement of intent. The songs are crisp, original and almost startling in their intensity. It's a collection of a dozen songs that speak of power, emotion and lust. It's an intriguing mix, differing from what has gone before and differing too, they promise, from what will follow later on down the road.

WINGER

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11th BIRMINGHAM NEC
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PENPALS

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LONDON WI 38U
Keep them brief and send a photo, use the form below

HM THRASHER, 19, into Slayer, Testament, Acid Reign seeks female for possible relationship. Age 17-19 from Paisley area. **George C Condie, 5a Spateston Road, Johnstone, Paisley, Scotland PA5 0SU.**

DRINK A LOT? Then write to us, I have long blonde hair and Babs has black, we are looking for any Glam Rockers anywhere. **Lisa and Babs, 48 Poolehouse Road, Great Barr, Birmingham B43 7SJ.**

MALE, 19, seeks penpals. I'm into Skid Row, Crüe, Poison and most other Glam. All letters answered and your pic gets mine! **Mark, 34 Larkhill Close, Leeds, Yorkshire LS8 1QZ.**

HI, I'm a fiesty female into Faster Pussycat, Thunder Skid Row and Heart. I'm looking for a really sexy bod, like Sebastian Bach. **Lita, 29 The Close, Coaley, Nr Dursley, Glos GL11 5EP.**

MALE, 17, Thrash/Glam hybrid with untamed hair into all Metal but especially Slayer, Megadeth, Poison and Whitesnake seeks Glam female, 16-18, with long blonde hair. **Matt, 29 Highfields, Nettleham, Lincoln LN2 2ST.**

MALE 18, wants a non-drinking, shy female for friendship, gigs etc. Into Maiden, Queensrÿche, AC/DC, Metallica, Black Sabbath, etc. **Thomas, 49 Kimberley Street, Belfast, BT7 3DY.**

FEMALE THRASHER wants males/females to write to, hopefully meet to go to pubs, gigs, etc. Must have a sense of humour, and be wild, rebellious, etc. **EM, 8 Crooksbarn Lane, Norton, Cleveland TS20 1LW.**

ONE SHY, LONELY, ROMANTIC FEMALE, I6, seeks the company of Cheltenham-based, shy, lonely, romantic male, 17-20. I'm into Europe, Skid Row, Whitesnake and Poison among many others. **Gem, 65 Sochi Court, Edinburgh Place, Cheltenham, Glos GL51 7RS.**

MALE, 20, seeks female penpal, 17-20, into Gn'R, Maiden, Quireboys, etc. Gis us a photo eh? **Bright Eyes, 5 Church Bank, Overkellet, Carnforth, Lancs LA6 1DT.**

HANOI ADDICT, age 16, seeks English penpals, male or female, any age. Also into Poison, Michael Monroe, Crüe, Pussycat, Gn'R, Ratt, Skids, etc. Photo not necessary, but appreciated. **Catherine Wolf, 5455 N Wayne, Chicago, IL, USA.**

FEMALE ROCKER, 16, into Poison, Iron Maiden, Skid Row, looking for long-haired males, 16+, to write to. **Claire, 4 Normandy House, Chambers Avenue, Romsey, Hants SO51 8GX.**

PRETTY, LONG-haired female, into Aerosmith, AC/DC, Prince, The Doors and almost any HM/Thrash, seeks male penpals. (Any Steven Tyler, Prince, Dan Spitz or Jim Morrison look-a-likes are very welcome!). I will answer all letters from anywhere, although Barnsley/Sheffield/Wakefield /Leeds areas are ideal. Your photo gets mine. Write to: **Janine, 12 Westgate, Monk Bretton, Barnsley, S Yorks S71 2DJ.**

HI! FEMALE 16, will listen to any music. (No Kylie or Bros fans, sorry!) Likes Bon Jovi, Meat Loaf and No Sweat. So pick up your pens that have been dying to write to ME! **Valerie Enright, Dromlought, Lisselton, Co Kerry, Ireland.**

TWO LONG, dark-haired female Glam Rockers, I6, seek long-haired males, 16+, for gigs, etc. (Cowboy boots and leather a must, but anyone with a sense of humour would be ace). **Kath and Ange, 23, Elmgrove Road, Fishponds, Bristol BS16 2AU.**

TWO RED hot headbangin' hers, aged I9, desperately seeking studs! Into Whitesnake, White Lion, Crüe, Ratt, Rainbow, Kiss. Looks unimportant, photo guarantees reply, but preference given to bassists and drummers. Get scribbling to: **Jen + Jooles, 8 Knockvale Park, Knock Road, Belfast BT5 6HH.**

LONELY FEMALE, 16, tall, slim, long brown hair, into Gn'R, Pink Floyd, Bon Jovi, Saxon, Iron Maiden and many more, wants to write to/meet males, 16-19, with long hair and nice looks. Well into fantasy art. Piccies wanted. NOT IN RUNCORN AREA. **Dione, 24 The Glen, Places Fields, Runcorn, Cheshire.**

TWO CRAZY Hard Rockers, with a bit of Thrash, 17, seek two rebellious young girls for correspondence and meetings. We live for Queensrÿche, Poison, Anthrax, Crüe and Skid Row. **Stuart and Danny, 24 Lincoln Close, Woodside Green, S. Norwood, London SE25 5ET.**

LONELY FEMALE, 17, seeks male penpal for long-lasting relationship. Between 17-20, from anywhere in the world. Well into Cinderella, Slayer, Skid Row and loads more. **Trez, 41 Castleford Avenue, Grimsby, South Humberside DN34 5HP.**

ARE THERE any survivors from the latest mega-brilliant Nuclear Assault tour? If there is, then write to me then. I'm 17-years-old, male, and a total Nuclear Assault maniac. **Rob, 33 Probert Road, Oxley, Wolverhampton WV10 6UE.**

TWO WILD FEMALES, aged 16, seek long-haired males aged from 16-19, especially W Axl Rose, Blackie Lawless, Bret Michaels or Chris Holmes lookalikes. Write to: **Pauline and Denise, 8 Barr Terrace, Kirkmuirhill, Lanarkshire, Scotland ML11 9RQ.**

RAW PENPAL FORM

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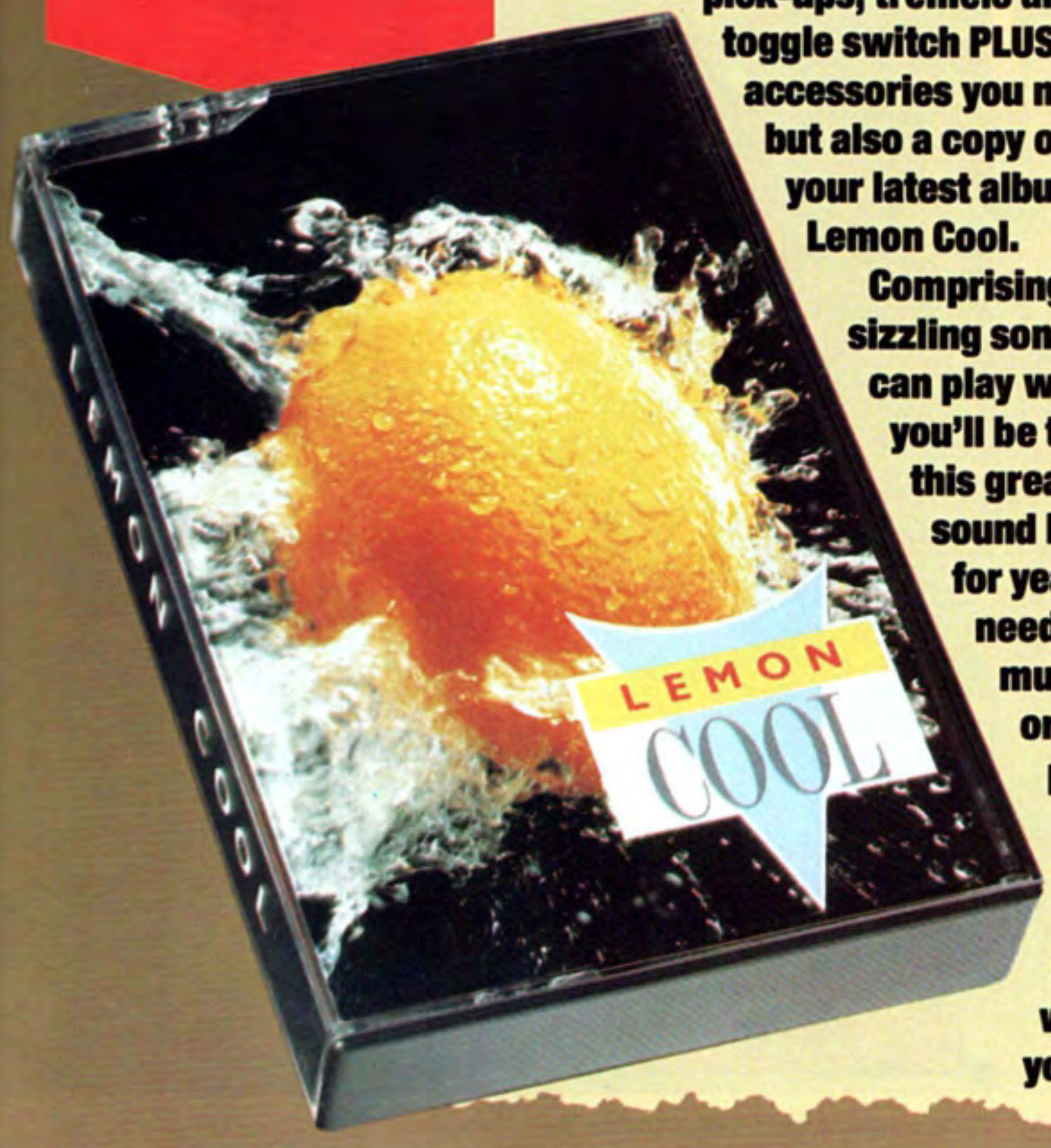

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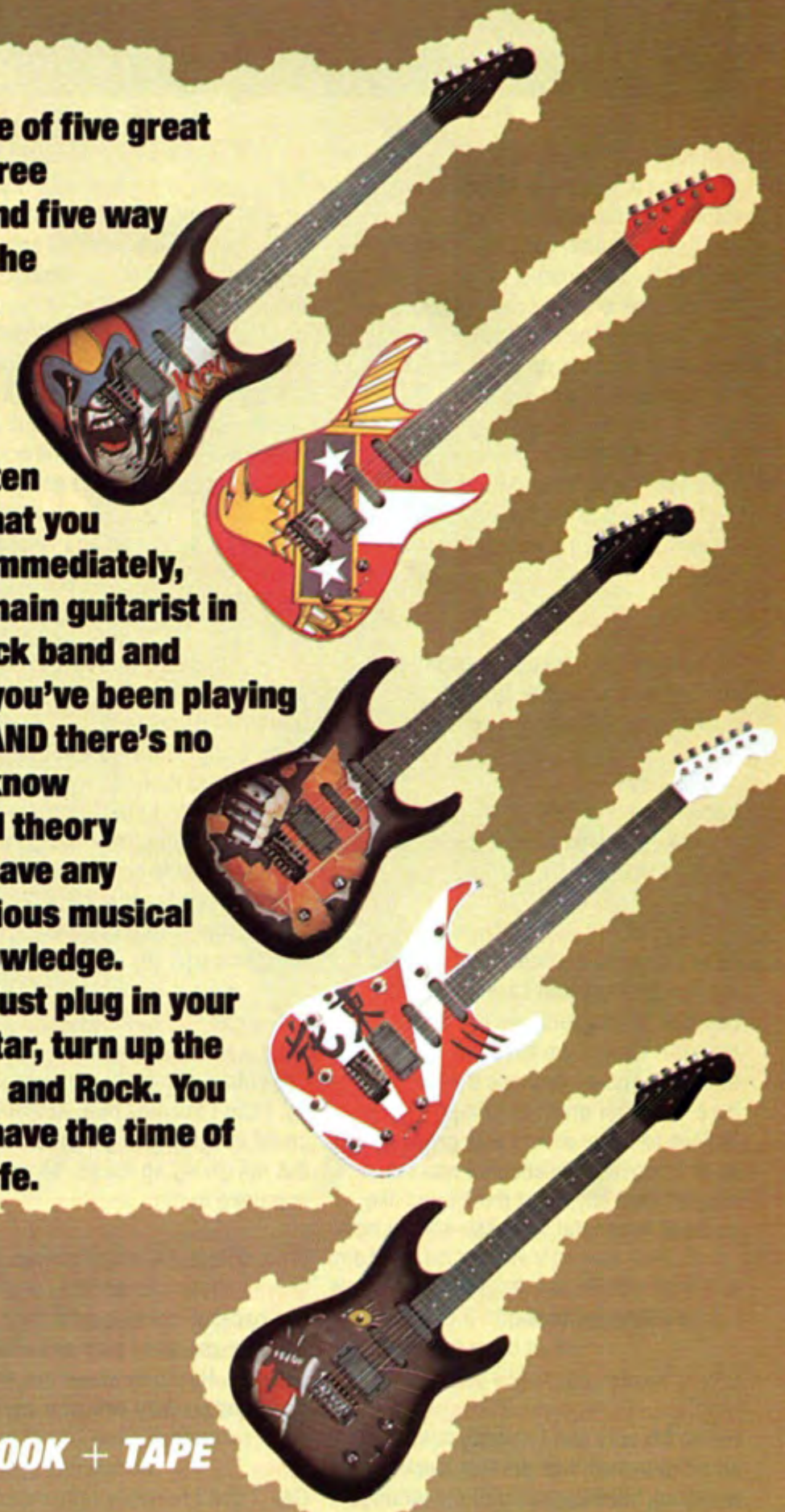

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ROGUES GALLERY

KING'S X drummer JERRY GASKILL places his innermost ideas and fears under the RAW spotlight as we reveal the name of his son's hamster! Ooooer!

RAW

KING'S X

(l to r): Ty Tabor, Doug Pinnick and Jerry Gaskill

Full name and nickname
My name is just Jerry Wayne Gaskill. People just call me Jerry and that's it. Ty (Tabor - guitar) calls me Jer but that isn't really a nickname, it's just laziness. My wife has other nicknames too, but I don't think I need to mention those here! And my kids do too, and I won't mention that either.

Date and place of birth
Let's see. I was born in Bridgeton, New Jersey. That was on December 27. I suppose it's OK if I tell you the year - 1957.

Current home
My current home? You mean where I live? I live in Houston, Texas. I just moved into a new house actually.

Do you have any pets?
I don't have any pets of my own, but my kids have a hamster. I think his name is Dude!

Which team do you support?
I don't support any team as such, but my younger son and I are really into baseball and because we live in Houston I guess we have this tendency to like the Astros because they're from here. I mean, I grew up liking the Phillies because when I was growing up in Bridgeton Philedephia was the biggest local city. But I think I just like baseball in general, I guess.

What car do you drive?
I drive a Toyota Corolla.

If your house caught fire which possession would you save first?
Hmm. My wife and I actually talked about this once. I've got this black notebook filled with a lot of my writings and we both agreed that would be one of the most important things to save. It's got lyrics and whatever I think up in there. Whatever comes to me. Some of the stuff is in letter form. That's something I have from way back in High School, and to me it's just filled with all these old treasures. I guess my wife thinks that too so that's what I'd save.

Do you get on with your parents?
I've always got on well with my parents. I think they brought me up really well. I never worried about being loved or worried about, whether or not they'd be there. My dad has actually gone on into another world, but we used to get along great. They never had any qualms about me getting into bands. I guess I got my first drum kit when I was four, and at one point I even had a band with my dad and my brother. It's always been understood that this is what I do and what I was always gonna do. This is always what Jerry was and is.

What film would you like to be in?
Gee. I don't know. I can't think of any film that I'd wanna be in. I wouldn't mind doing a film myself, though. We just finished doing a video for 'It's Love' (from new LP 'Faith Hope Love') and I was just thinking that I wouldn't mind making a movie because I'd like to do some acting, but that's just a thought. I don't know what part I'd like to play. Whatever part felt right, I guess.

If you gave up the music business what would you do?
I'd probably just sit home and watch TV. I can't imagine that. Actually, I could imagine giving up the business but not giving up music. Music is just ingrained in me.

What was the last toy that you played with?
Is a baseball considered a toy? If it is then my son and I play an awful lot of baseball. He's only seven but he's really good and we play almost every day.

When did you last have your hair cut?
Gee. I don't honestly remember. It's been a while. My hair doesn't grow as quickly as it used to.

Would you shave your head for charity?
It would depend on the charity, and the other thing is that if I shaved my head then it would just turn into a thing, an issue. It wouldn't be anything to do with the charity anymore. I think that the truest giving and charity situation is giving anonymously and I don't like to make productions out of that; to me that takes away from the genuine aspect of what you're doing. If shaving my head really meant that much then I'd do it, but then if it got round to meaning that much, then I would imagine that I'd be in a position where I'd have enough money to be able to give anonymously anyway.

What's the last thing you do before you go on stage?
If I have to pee then I'll do that. That's always a good thing to do. As a band though, we're real quiet before we go onstage. We just like to sit, think and contemplate and just be into ourselves for a little while.

If you could be an object in the bathroom waht would it be?
That's a really silly question. I don't usually think in terms of being other things. It's too limiting to define things like that, so how's about if I'm the *whole* bathroom?

Where do you get your clothes from?
I get them from all different places. A lot of the jackets that we have we get from this place in Galveston called Col Bubbys. He's got loads of that stuff. We pick a lot of stuff on the road. I picked up a cool jacket from Colorado where we just did the video. I'm not a big shopper. I see all these things that I want, but I can never bring myself to spend the money. I need to take my wife with me because she likes to shop.

What are your views on groupies?
Well, I just kind of....that's a loose terms there, 'groupies', who fits into that category? I just see them as people because everyone is an individual. Every person has to be seen like that. If people want to treat themselves as a one-dimensional thing then there's no other way for you to look at them, but if we just sat down and talked I'm sure there'd be a whole universe inside that is as individual and important as anybody else.

If you had the opportunity to change a part of your body which part would you change?
Actually, I think I have an absolutely perfect body so there's nothing I would want to change. Why don't you talk to my wife about that, because maybe she has a different idea on that one.

Who's the most arrogant person you've ever met in the Rock 'n' Roll business?
Oh. I can't answer that or make a judgement like that because if you meet someone for the first time then maybe they seem that way, but I don't have enough information on that person to make such a judgement. A lot of people seem to make these judgements without knowing enough.

What's the most peculiar place you've had a sexual encounter in?
(Laughs) I'm not gonna get into this. I'll let you talk to my wife about that too, but I'm not getting into it.

What do you wear in bed?
God, who wants to know this stuff? Mostly just my underpants. I dunno.

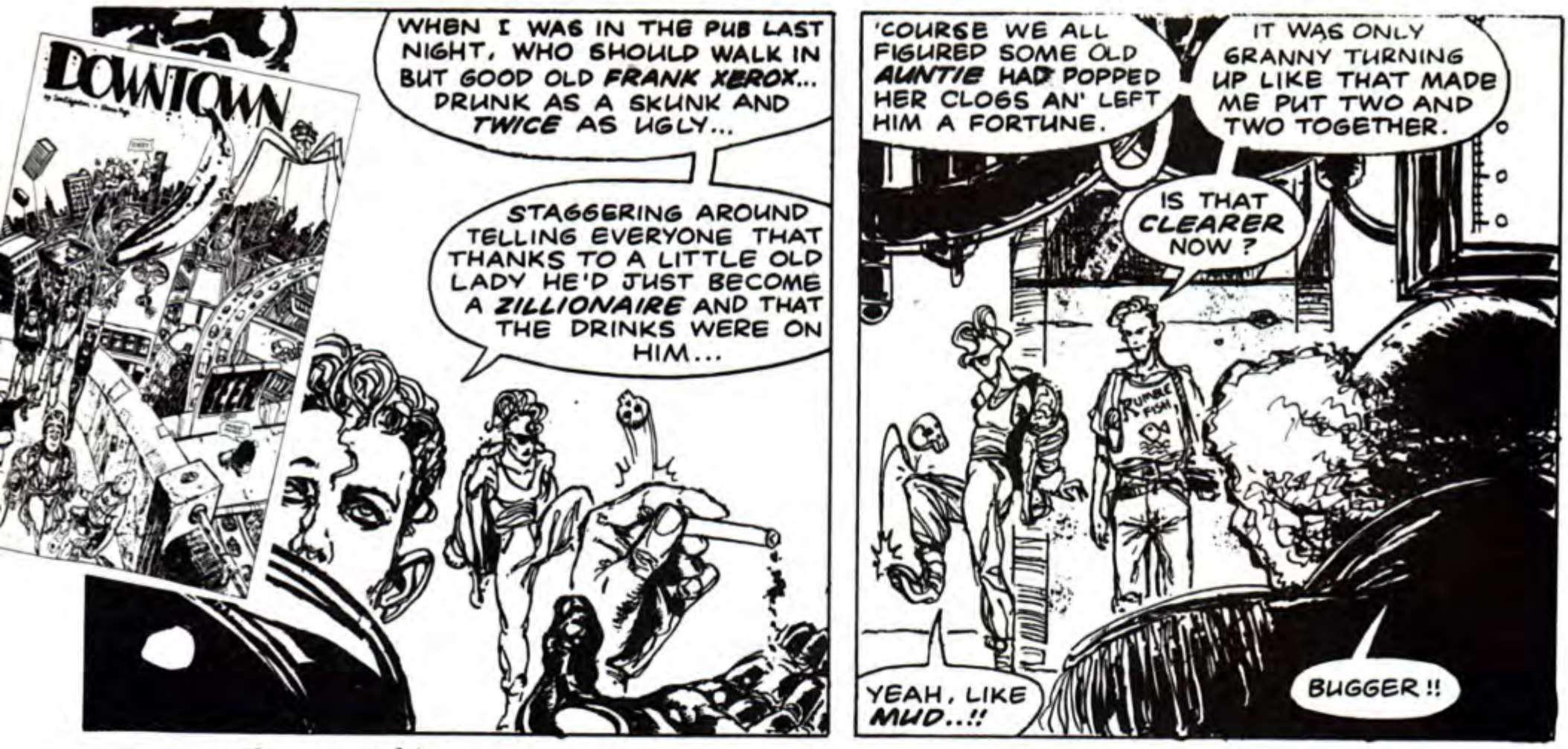
If you were a fly on the wall whose wall would you most like to be on?
Probably my wife's. I like seeing my wife, and I'd like to know everything I could possibly know about her.

What's the proudest moment of your life so far?
Hmm. That's hard to say because I don't like to think about pride too much; I like to leave it up to other people to think about what my pride is. I tell you that it was a very moving and wonderful experience when my first son was born, though. I was in the room with my wife and I was there when he was delivered, and I just burst into tears immediately he was born. It was a natural experience. It may have been pride, but I don't know because that's an alien word to me.

Would you go to Heaven if you died today?
I believe that Heaven is *always* and I believe that Hell is *always* and it depends on what you truly believe. If you believe that you're going to be in Heaven then you will be. This is a loaded question though, man, and we'd have to sit down and talk about this for a while because I have definite views on this, and I just can't answer it in passing.

Interrogation: PHIL ALEXANDER

DEADLINE, in association with RAW, presents... *Downtown* Part Four



All material © DEADLINE magazine 1990

SEVERAL VIOLENCE-FILLED SECONDS LATER...

:Phew: THAT WAS *FUN*. CAN WE DO IT AGAIN?

'FRAID NOT, WE'VE RUN OUT OF THINGS TO SHOOT AT...

Ptoo!

...OR MAYBE NOT!

YE BASTARDS, CURS, SWINES, LOOK WHAT YE DONE TO 'EM ALL... ME POOR CHILDREN... I'LL 'AVE YOUR HEADS FOR THIS...

POW!

:Sigh: STITCH THIS!

WELL, WELL. WHAT DO WE HAVE HERE? SUPPOSE THE REAL FRANK SNEAKED OFF DURING THE FIGHT, RIGHT?

Snap! Snap!

C'MON THEN... THINK Y'RE HARD DO YE? WELL C'MON, I'LL 'AVE YE... I'LL BLOODY *MURDER* YE...

TYPICAL!

yyaaaooo..

AND IT'S GOODNIGHT FROM *HIM*...

LATER, BACK AT BASE.

...SO WE GOT THE 200 OFF GRANNY AN' AN EXTRA 200 IN SCRAP FOR THE 'DROIDS.

NOT BAD FOR A MORNING'S WORK... I COULD GET TO LIKE THIS. ANOTHER DRINK?

YEP.

ARE YOU *SURE*? I MEAN, WHAT ABOUT YOUR 'LITTLE PROBLEM'?

NO WORRIES!

S'HEND O'THAT

ALBUMS

EDITED BY PHIL ALEXANDER

★ = NADIR
★★ = NAFF
★★★ = NIMBLE
★★★★ = NIFTY
★★★★★ = NIRVANA

HEARTBREAKER!

CINDERELLA
Heartbreak Station
Vertigo 848 0181

BREEZIN' IN with a cheeky grin, hips swinging and attitude flowing, Cinderella pump a mean little beat straight off with 'The More Things Change', the instantly infectious opening track to their new, third album. Gloriously atmospheric in a scrawly bar kind of way, yet with plenty of finesse, the most obvious thing about this record is its remarkable character, oozing with personality. Not that Cinderella were exactly bland before, but this time they're dancing round your ankles in full colour with renewed vigour.

Bustling with brass sections, Jews harps and gospel backing singers 'Heartbreak Station' bursts into the room with enough sass to sink a ship. Turning up the heat with gutsy guitars and Tom Keifers' broken vocals, Cinderella take a leaf or two from Aerosmiths' bible and check out every angle, every intelligent Rock 'n' Roll possibility, swoop in, tease till they drop and then come back for more.

Speaking guitars cajole on 'Love's Got Me Doin' Time' a moody, taunting little ditty. 'Shelter Me' and 'Winds Of Change' expand on Cinderella's traditional trademarks of soulful, Bluesy acoustics and low down rhythms, and 'Electric Love' is what the Quireboys would be doing if they had sawdust in the background rather than carnations.

Every song here pounds with spice, slide guitars and honky tonk keyboards, and always with plenty of sweat. Deep cool tunes with strong identity and nerve spell the way. Cinderella are your guides, you can't get lost.

LIZ EVANS ★★★★

Cinderella's Tommy Keifer: Full of colourful sass and style

THE ATOM SEED
Get In Line
Heavy Metal Records HMR 163

GRABBING SOME impossible dance beats, thrash basslines, gnashing guitar and snapping vocal chants, The Atom Seed take a run, get caught in the confusion, turn around, mix it all up and emerge with a loud, rude result. Crashing open with 'What You Say' The Atom Seed charge headlong through a maze of largely itchy numbers which refuse to leave you immobile. Fast and nasty bringing to mind FNM especially with 'What', which turns up the pace and throws some repetitious yelling around in the midst of some dense riffing and fancy basswork while 'Castle In The Sky' switches pace to a Zeppelinesque sex-drone and stands out as probably the most powerful tune on the album.

The Atom Seed may be taking small cuts from master pies, but they haven't ressorted to plagiarism and they have the potential to carve a niche all of their own. London based, worldwide bound, and destined for a major break.

LIZ EVANS ★★★1/2

KATE BUSH
This Woman's Work
EMI KB BX1

THAT I am in love with Kate Bush should come as no surprise and neither should EMI's decision to put this lot out in time for Christmas. What you get is nine LPs, eight cassettes or eight CDs and practically everything Kate has released to date.

If you already possess all of Kate's six studio albums then what's in it for you? Well, there's three album's worth of B-sides, alternative mixes and a 26-page booklet of photos. The three extra albums are the brightest jewel in this particular package. Here are all those Bush tracks that you won't have heard before, new material that's a joy.

You get a couple of French tracks, the song she wrote for the *Comic Strip*, all the live EP and the superlative 12-inch mix of 'Running Up That Hill', among others. If you're feeling rich and want to introduce someone to the exquisite delights of Kate Bush or you simply want to catch up on the rare stuff then look no further.

DAVE DICKSON ★★★★

CANDLEMASS
Live
Music For Nations MFN 109

BACK INTO the fray with a live offering, eternal Swedish Doomsters Candlemass take slow, slothful steps across their back-catalogue and attempt to grind their home crowd into the ground.with some serious on stage heaviosity.

Much as there's a severe amount of serious depressing fare going down there's also a great deal of levity as cassock-handed, melodramatic warbler Messiah Marcolin calls out for snatches of what he terms "Doom dancing". Furthermore, his range is a towering bastion of vocal strength which does, however, occasionally manage to tumble into the absurd.

Strangely enough, despite the odd sticky moment, nevertheless it all pretty much works, with a stealthy production job courtesy of Mats Lindsfors. culminating in the epic, ten minute plus 'Sorcerer's Pledge'.

A cool stocking filler which'll keep the faithful happy while awaiting the 'Mass men's next studio wrist-slasher.

PHIL ALEXANDER ★★★

CRIMINAL DAMAGE

THE LAUGHING HYENAS
Life Of Crime
Touch & Go TGLP61

The Laughing Hyenas: Intense and essential!

BORED WITH comparisons to hometown boys The Stooges, The Laughing Hyenas delve further back into their own bastardised version of the Blues and come on like primetime Ted Nugent fed through Soundgarden's food blender. Gonzoid, hurtling and blisteringly cathartic.

Propelled by John Brannon's emotionally-wracked vocal howl and the Grunge-drenched six-string contortions of Larissa Strickland, 'Life Of Crime' isn't quite as demented as its predecessor, 'You Can't Pray A Lie'. Nevertheless, The Hyenas haven't lost their raw energy, instead they've simply gained in accessibility.

Highlights include the smouldering 'Outlaw', the opener 'Everything I Want' and the sulphurous 'Let It Burn', all of which - aided and abetted by Butch Vig's bare-knuckled production - make this yet another essential slither of Hyena wax. Get in there and get dirty or forever remain hopelessly squared-out!

PHIL ALEXANDER ★★★★

Motörhead and Girlschool aka Headgirl: Just one of the rare gems found in this particular vault!

MOTORHEAD
From The Vaults
Sequel NEXLP 136

ANOTHER DAY, another Motörhead album of outakes and worthless live tapes unearthed from a dubious source. Or so it seems at any rate. Thankfully, this time, 'From The Vaults' is not merely another cash-in.

Culled from a motley collection of B-sides, the 'Golden Years EP' (four corking live cuts from 1980), Lemmy's 'Stand By Your Man' duet with Wendy O. Williams and the Motörhead-meet-Girlschool Headgirl project, there's enough here for Motörheadbangers to sink their teeth into without having to fork out for the original and increasingly costly material.

Sure, occasionally the material dips a little (such as the Brian Robertson-era bluntness of 'Turn You Round Again' or the later period mediocrity of 'Under The Knife') but there's ernough high points to make this a worthy addition to any collection. Furthermore, you have to ask yourself whether you can really afford to be without any album that boasts the likes of Lemmy and the dreadful teen-bop inadequacies of The Nolans crooning together on the Young & Moody Band cut, 'Don' t Do That'? Thought not.

PHIL ALEXANDER ★★★

PAIN TEENS
Born In Blood
Trance Syndicate Records
TR 03

FROM HOUSTON, Texas, this four-piece, fronted by the sick-at-heart Bliss Blood, take fuzz guitars, violins, soul-breaking drums and tape loops, bathe them in nightmares and resurrect them in an impossibly intense reincarnation.

Designed to disarrange, and possibly dismember, 'Pleasures Of The Flesh' sears through your skull with a viciously hungry female perspective on carnal delights. Like a previously undiscovered disease 'Bad In My Head' writhes, full of things you're not sure you want to know about, while 'Lady Of Flame' entwines horrible sounds around a breathed-beat, sensual and sinister. 'The Basement' grinds to a heavy rhythm and tactics learnt from industrial wastelands, cancelling out the softness of 'The Way Love Used To Be', a haunting carnival of whispers and melancholia.

The irony lies in the very title of this album. It makes you shudder. Pain Teens are chilling on first examination, the substance of this exploratory record finds its way back into more than mere experience the more you become involved with it. The intensity, however, never falters.

LIZ EVANS ★★★★

GOLGOTHA
Unmaker Of Worlds
Communiqué CMGLP 003

ATTEMPTING TO update Classical music in the Rock idiom is nothing new. And Golgotha - primarily multi-instrumentalist Karl Foster - follow in the footsteps of many who've previously tried this path. And, as with the majority, the band's ideas are more adventurous than the confused exeeution would suggest.

Boldly orchestral, yet ultimately confusing, this is an album with more promise than delivery.

MALCOLM DOME ★★

MUCKY PUP
Now
Roadracer RO9340-1

I HAVE to say I'm not entirely convinced by this. Mucky Pup are a four-piece from New York and this, as far as I know, is their third album. They sound pretty Thrashy but they look (and occasionally sound) like they want to be a Rap band. The problem is that they can't pull it off with the same sense of humour that the Beastie Boys instilled into the whole affair.

Nevertheless, when they do get it together the whole things melds quite pleasantly.

Personal faves of the 15 tracks are 'My Hands, Your Neck', 'Hotel Penetentiary' and 'Walkin' With The Devil' - prominent guitar, sassy lyrics, the kind of thing that's bound to hook a sucker like me.

I'm intrigued, confused but unsold.

DAVE DICKSON ★★1/2

ALBUMS

DEADLY!

TONY MOTTRAM

The mighty force of Obituary: Belching, disgorging, bleeding and just one of the combos that turn in a twisted performance on 'At Death's Door'!

VARIOUS
At Death's Door
Roadracer Records RC 9362 1

DEATH METAL is undoubtedly state-of-the-art as far as extremity in Metal goes. Just when you thought that the likes of Slayer had taken the musical form as far over the edge as it was possible to go, along has come a generation of young bands to make even Tom Araya's troops seem almost tame!

Thus, this introductory compilation is both artistically welcome and commercially understandable. Replete with a brief history of the genre, as well as pen portraits on all the attendant bands, 'At Death's Door' is a worthy attempt that isn't merely a promotion of this label's back-catalogue.

Of course, this would have been even stronger were it to have put the entire Death Metal movement into a more historical perspective by the inclusion of material from various bands such as Black Sabbath, Blue Cheer, Venom and Slayer, all mentioned in the sleeve notes as progenitors of the style. However, casting aside this gripe (and the puzzling inclusion of Brazilian Thrashers Sepultura whom I wouldn't consider necessarily fit into this category), '...Door' provides a strong opening into a strange world where lyrics are veritably disgorged in a melange of anal juices, and riffs are literally the mutant offspring of intercourse between bleeding, ravaged corpses and rusting iron hinges.

Some of the bands (Sepultura, Holland's Pestilence, Florida's Deicide, Obituary and Death, England's Cerebral Fix, Germany's Morgoth, San Francisco's Sadus) will be familiar already to devotees. Others (for instance New Orleans' Exhorder, Florida's Malevolant Creation, Pennsylvania's Believer and Germany's Atrocity) might be comparatively unknown quantities. Suffice it to say that none of the material is anything short of intense, there's not a poor track herein, and the whole exercise provides the soundtrack for a gore movie yet to be disembowelled.

MADUS MALCOLMUS LUGERUS DOOMICUS ★★★★

THE ALARM
Standards
IRS EIRSA 1043

WE'RE INTO the 'Greatest Hits' season when companies bung out albums on the flimsiest of excuses. And I don't much like compilation albums anywayon the grounds that: 1) If the band had wanted to release it they would've recorded it that way; and 2) Somebody else's idea of a band's best tracks will never coincide exactly with yours.

That said, this hangs together reamarkably well. It was nice to hear songs as 'Sixty Eight Guns' and 'Spirit Of '76' alongside later material like 'Unsafe Building', a re-recording of their very first single, and it proves that The Alarm have always known how to coin a good tune.

Another major plus point is that this hasn't been compiled chronologically and the tracks all flow into each other smoothly.

The only major downer is that instead of finishing with the almost religious intensity of 'New South Wales' they close with a cover of John Lennon's 'Happy Christmas (War Is Over)'. Nice sentiment and all that, but really, guys, this smacks of more than a little chasing in on seasonal goodwill. A sour note and a shame, bearing in mind that as far as money spinners go this isn't at all bad.

DAVE DICKSON ★★★

MICHAEL LAVINE

The Lunachicks: A mountain of clamour !

LUNACHICKS
Babysitters On Acid
Blast First BFFP 52

LOUD, LURID and threatening to eat you alive or blow your head from your shoulders (if you're a man), the Lunachicks present a savage prospect. And they sound as awesome as they look. Melody is strangled alive, decapitated and tossed into a pot of boiling oil, while riffs stomp over any remains, splattering anything remotely tuneful out of recognition. It's a nasty business and it's grinning like a maniac through cheap red lipstick from burst eardrum to eardrum.

Only trouble is, when scarey female monsters like this come along, atop platform zip-up boots and sequins, it's easy to get swept up in the sensation. However, once the blast settles there's very little left soon after.

'Sugar Luv' Rocks with a grind, former single 'Cookie Monster' bellows and dives, 'I'm Not You' heads in the same direction with full out venom and spit and 'Complication' careers like a train full of nuclear waste off the tracks. But nothing really stands out, it all tends to merge into a mountain of clamour.

If it's songs you want, forget it; if it's cartoon chills and lessons in how to terrify the sheer unclotted blood out of someone at 55 paces, while carrying a huge club, wearing itsy bitsy shorts, dirty great boots and false eyelashes, you've got it.

LIZ EVANS ★★★

LOUD
D-Generation
China 847168-1

IF INTELLIGENCE is still at a premium in British Rock circles, then that should make bands such as Loud even more precious. They are a rare commodity; in truth, this Yorkshire foursome have much to offer, but still need time to develop experimental ideas of sounds and colour.

At turns Loud proffer the sinister ambience of Killing Joke (Jaz Coleman's production involvement here might not be altogether unconnected), the rage-line surges of classic, traditional UK Metal, the challenging, craggy steepness of New Model Army (guitarist/vocalist Chris McLaughlin was once with NMA) and the rustic timbre of Steeleye Span. It all gels into a style that is unique and immediate. Loud really do have a grasp on many strands, yet have the capacity to weave them into a coherent pattern.

Yet this isn't the auspicious debut many will be expecting. It doesn't live up to the deluge that is the foursome live. Rather it allows them to find their length, line and direction, never falling short of competent, yet rarely rising to the heights that they will one day scale.

But there is no doubt that Loud should be a band worth following in the years to come. And 'D-Generation', in reality, certainly does nothing to dispel my ticking tingle at their promise.

MALCOLM DOME ★★★

HEADS UP
Soul Brother Crisis Intervention
Emergo Records RR002

YOU CAN'T ignore these bandwagons, they're always far too lurid and loud in the cheapest way possible. And they always crash.

Heads Up, a hard edged, highly charged outfit from Noo Yawk, have one foot on the Funk Metal bandwagon, one foot itching to leave. Grooving on down and letting rip with an undeniable vein of the criminal Funk, they pull away with nasty solid guitars and angry voices on the vicious 'Corny Style Pizza', a trick they never manage to recapture. 'Clouds' and 'Big Mama' nearly get there with some high temperature playing, but the traces of Red Hot Somethings show through on 'Happy Cats' and 'H3' when the vocals swing into Kiedis' style with no shame.

Heads Up have it ready, it just needs cooking. Right now they seem a little tentative of stepping out of the shadows of their forerunners, but once they do they'll be able to stretch into an identity all their own.

LIZ EVANS ★★★

KILLING JOKE
Extremeties, Dirt And Other Various Repressed Emotions
Noise International AG054

KILLING JOKE's eighth album and, perhaps surprisingly, it's not as distinctively directed as you might expect. Jaz Coleman and the boys mix their aggressive Punk roots with an eerie austerity, punctuating each driving tirade with spoken dialogue and disjointed end-of-the-world revelations. The end result is unnerving and slightly disconcerting, spreading discontent as their collective chins slump into their chests. From the title alone you'd expect grim times and the pompous delivery is humourless and as dark and dank as it comes. Thoroughly depressing stuff for those in need of a night of self-examination, just too downbeat for its own good.

DAVE HENDERSON ★★

BARRY PLUMMER

Back from the dead:Rainbow circa '76

SKY HIGH !

RAINBOW
Live In Germany 1976
Connoisseur Collection DP VSOP LP 155

CUT FROM tapes recently unearthed from the Rainbow tour of Germany in 1976 (featuring *the* classic line-up of vocalist Ronnie James Dio, guitarist Ritchie Blackmore, drummer Cozy Powell, bassist Jimmy Bain and keyboardsman Tony Carey), this is a glorious reminder of this band's magnificent heritage.

In terms of sound quality, performance and sheer presentation, this double LP destroys the previous 'On Stage' record, released in 1977 as a memento of the same tour (although most of that one was culled from Japanese dates). Not only that, but you also get renderings of the spectacular 'Stargazer' and 'Do You Close Your Eyes', plus full presentations of 'Man On The Silver Mountain' and 'Mistreated'.

This is a fitting, if belated, tribute to a Hard Rock legend. It makes you wonder why on earth it's taken nearly a decade-and-a-half to surface.

MALCOLM DOME ★★★★

CEREBRAL FIX
Tower Of Spite
Roadrunner RO 9356-1

TWO YEARS on from the underrated 'Life Sucks And Then You Die' debut, Brummie 'bangers Cerebral Fix offer an immense follow-up.

With a new rhythm section of bassist and Slash lookalike Frank Healy and sticksman Andy Baker (both ex-Sacrilege) and a slight shift in both lyrical stance and musical direction - away from shorter, snappier numbers and towards more full-blooded Death Metal territory - the quintet are onto a definite winner. With the occasional splattering of lumbering Candlemass-style Doom 'n' gloom thrown in ('Feast Of Fools'), Cerebral Fix are finally in control of their musical destiny.

Roadrunner wanted to record this with 'Mass producer Mats Lindfors in an expensive Swedish studio, but the band insisted they'd be able to do as good a job for a fraction of the cost at a local studio. They've managed it. Let's hope that Roadrunner spend all that extra dosh in putting them on the road.

DAVE LING ★★★★

THE MISSION
Grains Of Sand
Phonogram 8469371

COBBLED TOGETHER collections of B-sides are usually sub-standard rip offs designed to separate fans from their money as quickly as possible. The Mission have always maintained a close, honest relationship with their fans so even the slightest whiff of 'rip off' would cause Wayne Hussey's ever-present shades to jiggle about with fury. 'Grains Of Sand' is therefore infinitely more interesting and credible than the majority of such releases.

According to the record company, the ten tracks on offer were originally due for release on import only. The band, however, have decided to make them available in the UK at a special low price to save devotees from forking out. The result is a slightly off-beat testament to the diversity of the Mish sound.

Side one consists of typical Mission fare. 'Hands Across The Ocean' is stirring and heartwarming, while 'Grip Of Disease' and 'Mercenary' are harsher and more industrial in texture, leaving the casual listener unprepared for the lunacy that is 'Mr Pleasant', a jolly vaudevillian romp of a Kinks cover already much loved by Mission fans in the know.

Side two represents a change of pace with five largely acoustic tunes that show the Mission at their most gloomy. Not my favourite facet of the band, although 'Heaven Sends You' is recommended for the startlingly erotic lyrics.

All in all, there's enough to keep all varieties of Mission fans happy until the the next proper album. A bargain!

.MAURA SUTTON ★★★

Mish man Wayne: All heart

VITAL VINYL

Missed a particular platter? Check out RAW's reader-friendly guide to the bare essentials out there in waxland as seen over the last two issues of RAW. Well crucial!

JIMI HENDRIX
Conerstones '67-'70 (Polydor)
The tour was cancelled years ago but Hendrix's spirit lives on untarnished. Music that changed the world and no fillers! ★★★★★ (Full review **RAW 57**)

RHINO BUCKET
Rhino Bucket (Reprise)
One of the meanest Hard Blues bands around, Rhino Bucket have made the best AC/DC album since 'Back In Black'. ★★★★ (Full review **RAW 57**)

Zep's Bob Plant

MICHAEL PULAND/LFI

LED ZEPPELIN
Remasters & Led Zeppelin (Atlantic)
Retouched by none other than Jimmy Page himself this selected compilation and the following self-titled 54 track box set showcase exactly what has made Zep the greatest Hard Rock band of all time. Which collection you buy depends on the depth of your wallet. ★★★★★ (Full review **RAW 56** and **57** respectively)

ZZ TOP
Recycler (Warners)
Those good old bearded boys from Texas are back in rootin' tootin' style. No one quite hacks out the Blues the way they do as they romp home with a fresh set of toons. ★★★★1/2 (Full review **RAW 56**)

SISTERS OF MERCY
Vision Thing (Merciful Release)
Great Goth in heaven! The man Eldritch is back with a platter that kicks Metal hide and shows most riv-etheads exactly how it's done without losing that moody bastard feel! ★★★★★ (Full review **RAW 56**)

CLASSIFIEDS CLASSIFIEDS

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PENPAL MAG for lonely people. Approval copy from: **MATCHMAKER, (E79), CHORLEY, LANCS.**

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TOXIC TWINS seek females 18-80 for gigs, pubs, good times. Into Crue, Sabbath, Magnum. Most H.M. Leics Warles area. Photo appreciated. A.L.A. Box No. RO 212.

MALE 29 seeks female friend maybe more. I've my own house, dog, Harley chop. Photo gets mine. Soon moving to Notts. Dave Williams, 26 Cheshire Rd, Maidstone, Kent ME15 8HN. ALA.

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VIDEO

WARLOCK
Metal Racer
Castle Hendring (55 minutes)

SHOT FIVE years ago at The Camden Palace in London, this is a moderate affair, both musically and visually, offering a performance heavy in aggression yet lacking real depth. There's little here to fire the imagination.

MALCOLM DOME

IRON MAIDEN
The First Ten Years
PMI (72 minutes)

A COLLECTION of Maiden's promotional videos from 1980's 'Women In Uniform' right up to the recent 'Holy Smoke'. Some of the videos are strong (mostly the live footage), some are rather weak (where injections of humour fail to gel and convince). But what really disappoints is the lack of hard factual information, even basics such as flashing up the song title and year of release along with each succeeding video.

The overall effect is one of a carelessly thrown-together package with little regard for detail or presentation.

MALCOLM DOME

ANITA BALL

TED NUGENT
New Year's Eve Whiplash Bash
Hendring/Castle (£9.99)

Captured in his hometown of Detroit, New Year's Eve '87, the Nuge is found a little wanting. He still bares his chest, shows his fangs, comes out with sexist baloney and cranks out classics like 'Strangehold' and 'Cat Scratch Fever', but there's too much driftwood here. There's nothing a thousand camera angles can do to save him.

PHIL ALEXANDER

FREHLEY'S COMET
Live... +4
Castle Hendring (53 minutes)

SIX TRACKS shot live at the Hammersmith Odeon in March '88, plus four promotional videos. The former is quite magnificent, with inspired editing that sets the screen aflame. The atmosphere of the occasion is preserved, while the tension and electricity of the band is brought to the viewer's attention. The offstage footage is more fractured and less comprehensive, with only 'Rock Soldiers' really making its mark.

MALCOLM DOME

GENE KIRKLAND

AEROSMITH
Things That Go Pump In The Night
Geffen Home Video (45 mins)

GATHERING together Aerosmith's three promo flicks for the 'Pump' album ('Love In An Elevator', 'Janie's Got A Gun' and 'What It Takes' - the omission of 'The Other Side' is a little puzzling), 'Things...' also levels a whole load of behind the scenes antics that occasionally emerge as embarrassing but are mostly tongue-in-cheek ladish jibes. You also get to see the band actually recording 'What It Takes' in the studio, a fine appetiser for the forthcoming 'Making Of 'Pump'-The Album' video package.

For 45 minutes you get an insight into the 'Smiths camp plus a selective, first hand peek at the Kings Of Style close up. This video proves once again that Aerosmith are still the men that the boys match up to. And, no-one yet has got close.

PHIL ALEXANDER

SINGLES

REVIEWED BY
DAVE HENDERSON

SINGLE OF THE FORTNIGHT

NIRVANA Sliver
Sub Pop import SP73

To be perfectly truthful, the general furore about the Sub Pop label has always left me a bit cold. Sure, there is power, aggression, noise, grunge... whatever you want, but most of the groups lacked good songs to go along with their sheer nerve. Nirvana have none of those problems. Looking like the misfits from hell - an over-lanky bassist making guitarist/vocalist Kurdt Kobain look almost squat in comparison - Nirvana scorch the earth with a vocal line that's every gargle as flamboyant as Neil Young or Dinosaur Jnr's J Mascis. Add to that a fervent guitar flurry which builds to a crunching climax and you can see why it was worth forking out the extra to get this one on import before its imminent UK release. A tale of childhood angst, delivered with soulful power, 'Sliver' is simply Nirvana's best to date and bodes well for their future.

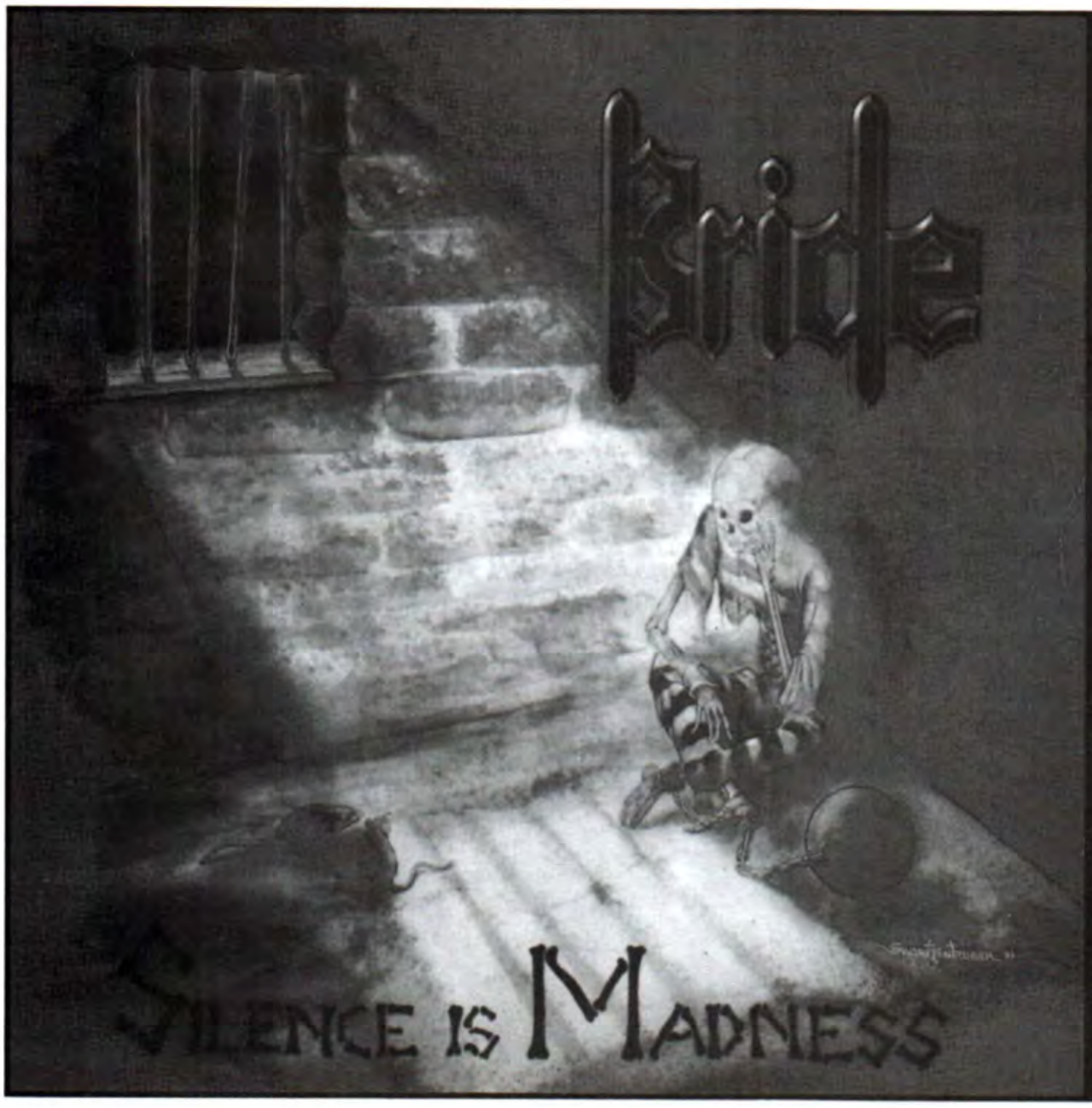
THE ELECTRIC BOYS
Electrified
Vertigo VERMC50
From the much-touted 'Funk-O-Metal Carpet Ride' album, 'Electrified' is a far tastier slice of Funk Rock than the Swedish quartet's debut single 'Hips And Lips' - which is resurrected in a remixed format on the 12-inch here. The Electric Boys' brassy Funk sound allows them to groove with plenty of power, but for all that energy they don't quite get to orgasm in these three minutes.

AC/DC
Moneytalks
East West/Atlantic
The second track pulled from AC/DC's 'The Razors Edge' album, sees this colossus of Hard Rock turn its chin to the wind in a balladic slur that's got a hookline annoying enough to grace any late night party and even Radio 1. Safe Rock music that'll appeal to a whole new generation of potential long hairs whose parents will gag after one glance at this rabid group of individuals.

DUMB
Pleasure Park
Dodge City DODGE 001
A rollercoaster ride back to the days when Punk Rock was a startling concept and female vocals avoided sounding like Siouxsie of the Banshees. For pure aggression and raw energy you just can't fault Dumb. They play it for laughs and make you want to be part of their party.

HEART
Stranded
Capitol CL595
Another glistening tale of heartache and heartbreak from the Wilson sisters' mega-successful 'Brigade' album. Certainly as anthemic as 'All I Want To Do Is Make Love To You', it's a surefire hit for the lovelorn and anyone in search of a romantically-carved mood. Me, I'd prefer another sliver of Nirvana.

KILLING JOKE
Money Is Not Our God
Noise International
Killing Joke's seven album legacy has thrown up some exciting ideas, some irreverent moments and enough stories to fuel a million pulp novels. This single, from their imminent 'Extremity, Dirt And Other Repressed Emotions', tells us nothing new about the group and, in fact, it's so heads-down and intense that it's tough to actually decipher what they're going on about. For diehards only.



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NO FAVOURS
Destiny
Scarecrow SRS4
Average accessible Rock music that suffers from a far too echoey production and a rather indistinct song. No Favours have done it all themselves, undoubtedly mean well and work hard but this record will do little for their credibility.

NOTORIOUS
The SWALK
Bronze BY21
There's a smack on the lips here and it tastes wholeheartedly of Prince as these veterans re-design Rock music only to create a rather uncomfortable mix of flailing powerchords and edgy falsetto vocals. Without the guitar this would be safe Pop music for the lyrically inane that just fails to ignite and lacks the real soul of, say, Dan Reed. Given a trendier-than-thou remix, Notorious might just make it as a designer dance band with a Rock edge.

PEGBOY
Three-Chord Monte
Touch And Go QS 00001
Something strange is happening in the States. Not content to grunge out, the latest wave is a return to Power Pop led by The Posies (who're favourites of Chris DeGarmo of Queensrÿche, this issue's cover artists). That kind of nostalgia is also perpetuated by Pegboy. The Peg's play quality three-chord Punk Rock with a throbbing Generation X-play-Black Sabbath rhythm and some amazing verse/chorus interplay. Still, they're having fun and it comes over on this EP.

BONE
An Arm And A Leg
Belly Up BUP01
A three-tracker of humour and power jostling for control on uptempo tunes about contemporary social issues. Anarchic and angst-ridden, Bone create a Hardcore noise that hurts.

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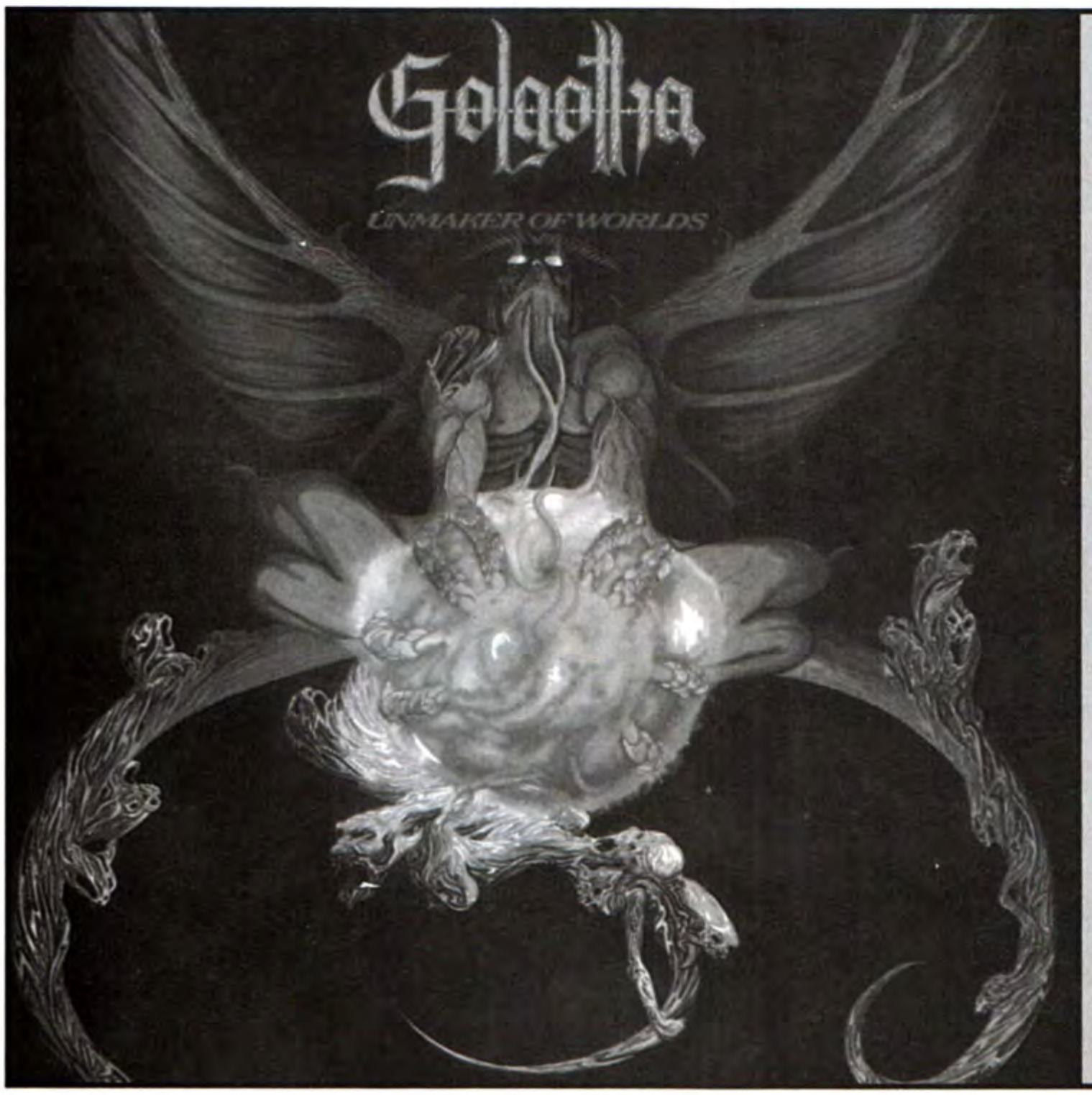

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RAW

ROBBIN CROSBY
RATT
Live in Nottingham

PICTURES /TONY WOOLISCROFT

LIVE IN THE RAW

CLAWS OUT RATT 'N' ROLL!

RATT/WALK ON FIRE
Rock City, Nottingham
24.10.90
VERDICT: Simply magnificent!

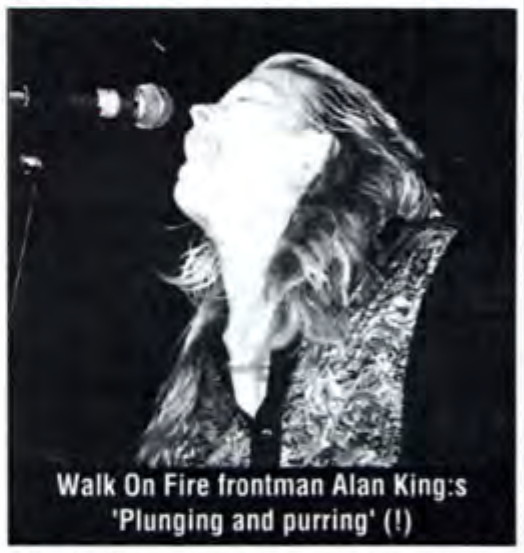
RATT SET LIST: 'Shame, Shame, Shame'/'Lay It Down'/'You're In Love'/ 'Slip Of The Lip'/'Wanted Man'/'Lovin' You's A Dirty Job'/'Giving Yourself Away'/'One Step Away'/'The Morning After'/'Heads I Win...'/'You Think You're Tough'/'Way Cool Jnr'/ 'Scratch That Itch'/'Round & Round'. ENCORES: 'Top Secret'/'Walkin' The Dog'

THE LAST time I saw Ratt perform was in early 1987 at Madison Square Garden in New York. They were stupendous. I just wish videos had been made of that night and distributed to all those in the UK who've spent much of their time decrying the talents of this fine Los Angeles band.

In truth Ratt should now be bigger, much bigger, here than is their present lot. The fact that so many inferior US bands have seemingly superseded them in Britain is tragic, even if much of the fault rests with Ratt themselves. Allowing a 41/2-year gap to elapse since their last visit (supporting Ozzy) is nothing short of criminal. But tonight that didn't seem to matter. Tonight all doubts about whether Ratt have still got the ability and will, all doubts about their crowd-pulling capacity...Indeed all doubts were dispelled in a performance that was a magnificent beast to behold. In all honesty, I've not seen this lot as hungry, lean or gluttonous to prove their worth since their days as an arena-opening act in America some six years back. This was a display of Ratt-attack power, style and swagger to put the claims of many lesser luminaries firmly in their place.

Drawing on material that surprisingly spanned their entire career (even the much-maligned - and grossly underrated - '86 LP 'Dancing Undercover' was acknowledged), Ratt lapped up the virtual hysteria that lustily burst out from this capacity crowd, striding confidently through proceedings in a manner few contemporaries could comprehend, let alone match. Guitarist Warren De Martini has developed into one of Hard Rock's most forthright exponents, his declamatory, uncluttered approach proving inspired. To his right fellow six-stringer Robbin Crosby complemented his partner, basking in the snapping groove. Bassist Juan Croucier was, as usual, a tyrant of tailored torrents, whilst drummer Bobby Blotzer blazed a trail that was breathless and passionate. And lead vocalist Stephen Pearcy, always a law unto himself, once more confounded his critics with his feline growl and sewer savvy.

Perhaps the one negative aspect of the night (save for Blotzer's faux pas in claiming how wonderful it was to be in "Norwich") was the inclusion of so much material from current LP 'Detonator', songs which sound so sub-standard when put up against the brio of



Walk On Fire frontman Alan King:s 'Plunging and purring' (!)

'You're In Love', the sauntering sexual snakehips of 'Way Cool Jnr' or the anthemic, smoke-ringed sharpness of 'Round & Round'. But stripped down to the basics, Ratt transcended all frowns and provIsos. Tonight they looked what they are: A class act, one of the best Hard Rock bands in the world and more than capable of arresting and reversing a seeming decline.

Walk On Fire, meantime, were surprisingly competent and tight as the opening act. Their more laid-back, melodic approach may have led some to question the wisdom of their appearance on this tour, but led by the plunging, purring rasp of vocalist Alan King, they acquitted themselves well. This lot have slowly, unpretentiously and without a hint of hype, begun to carve themselves a niche in the genre. I suspect that 1991 will see WOF getting ever bigger. They are a fine bunch of musicians with the Pop-Rock sensibilities to appeal to the radio-orientated market, the soft sexual focus to gain a strong female following, yet the hormonally-driven muscularity to kick like a mule on a bourbon frenzy. One to watch.

MALCOLM DOME

CHER
Wembley Arena, London
19.10.90
VERDICT: (Not so) Cheap and Cher-ful.

IT'S OFFICIAL: Cher hasn't got an ounce of Rock 'n' Roll in her soul! This evening she strolls onstage with a barrage of anti-media abuse - even rubbishing the quality press with a cry of "screw *The Times*!" - and launches into an introductory rant.

"Here I am then, no matter what you've read about me. I guess my ribcage and my cheekbones'll stay on tonight. Wouldn't it be embarrassing if my arse fell off while I was up here?" In tandem with a remark that a former **RAW** Editor made to me earlier ("It must be good; she did go out with Gene Simmons!"), it's evident that these days Cher is more famous for the extent of her alleged cosmetic surgery and who she's slept with rather than for the quality of her music.

Unfair comment? Not really. For the utterly outrageous price of £22.50 - cheap at half the price! - Cher treated her audience to a corny 70-minute set, of which there was less than an hour of actual music. Inevitably we got a few of her best known songs, such as 'We All Sleep Alone', a halfway decent version of 'I Found Someone', and the one that everyone had been waiting for, 'If I Could Turn Back Time'.

Sadly, Cher also saw fit to inflict upon us a lifeless nine-piece backing band, a troupe of reject disco dancers from Saturday Night At The Palladium, numerous costume changes (during which we were played video footage of the 44-year-old singer and ex-husband Sonny singing 'I Got You Babe' and collecting various awards for her acting) and some of the most offensive cover versions in living memory. Perched atop a stool Val Doonican-style, The Eagles' 'Take It To The Limit' is dragged struggling into the nearest wine bar, as are Bob Seger's 'Fire Down Below' and, unbelievably, 'Many Rivers To Cross', best known as a UB40 song.

Comments overheard on the way back to the tube station ranged from, "Oh well, let's put that one down to experience", "She didn't do most of her hits" to "What a complete waste of money". And they were all correct.

It's a shame that a gifted, if directionless, singer such as Cher should resort to such seemingly desperate tactics. Put simply, this horrible gig was everything Rock 'n' Roll is *not*.

DAVE LING

ZZ TOP
Maple Leaf Gardens, Toronto
11.10.90
VERDICT: Zzzzzzzzzz!

LIKE A game of pinball, every so often a bell would ring, a light would flash, and our interest would be renewed. With ZZ Top, it was the nifty stage tricks and lasers that would snap us from slumber. The Texan trio's music itself wasn't the problem - though after a while it did start to sound the same - it's just that they've put out such damn entertaining videos over the years that their onstage synchronised antics don't measure up. Even the auto-wreckers yard stage set, which initially looked impressive, turned out to be no big deal - a few moving parts for lifting and crushing cars, but a poor imitation of the Stones' set for the 'Steel Wheels' tour.

Taking to the stage to what sounded like a cross between an engine turning over and an orgasm, ZZ Top glided into 'Planet Of Women'. As ever, matching men Billy Gibbons (guitar/vocals) and Dusty Hill (bass/vocals), complete with navel-length beards, short ponytails, pink caps, black suits and white guitars, made clean-shaven drummer Frank Beard look like the ood man out. During the third number ('Tell It') in arcade game-fashion, where mini-jaws are manipulated over your chosen prize, a crane-type crusher picked up a hubcap and dropped it into the industrial-sized chomper. Even as early as this, the whole musical and visual thing was becoming monotonous, offering minimal variation to the one long Boogie song and the tired shuffle moves that these Rock 'n' Roll trolls have been perpetuating for 20 years.

Brief glimpses at the trio's hardcore Blues roots lent a brief change of pace to the proceedings as they ran through 'Jesus Just Left Chicago', 'Blue Jean Blues' and 'Ten Foot Pole'. Then it was back to the hard groove Rock of the just-released 'Concrete And Steel' LP for '2000 Blues' and 'Love Thang'.

During 'Got Me Under Pressure', giant smoke-emitting jaws hovered above the seemingly oblivious Gibbons and Hill, before finally swallowing them up. Blinding white lights momentarily blurred the vision before we realised that the pair had vanished. Industrial noises filled the hall, before the bassist and guitarist were expelled on wheels, compressed in metal scrap cube form!

Upon breaking loose, the band launched into 'Sharp Dressed Man'. But what the guys in the capacity crowd had been waiting for was the appearance of six long-legged female construction workers, who flaunted cheeky shorts and hard hats during another newie, 'Give It Up'. 'Legs' was the inevitable follow-up to this scenario, and ZZ rounded off with the audience participatory 'Tube Snake Boogie', plus 'Jailhouse Rock', 'La Grange' and the seminal 'Tush'.

The crowd lapped up every last note, but, personally speaking, I was left wanting more than recycled riffs and second-hand shuffles.

KAREN BLISS

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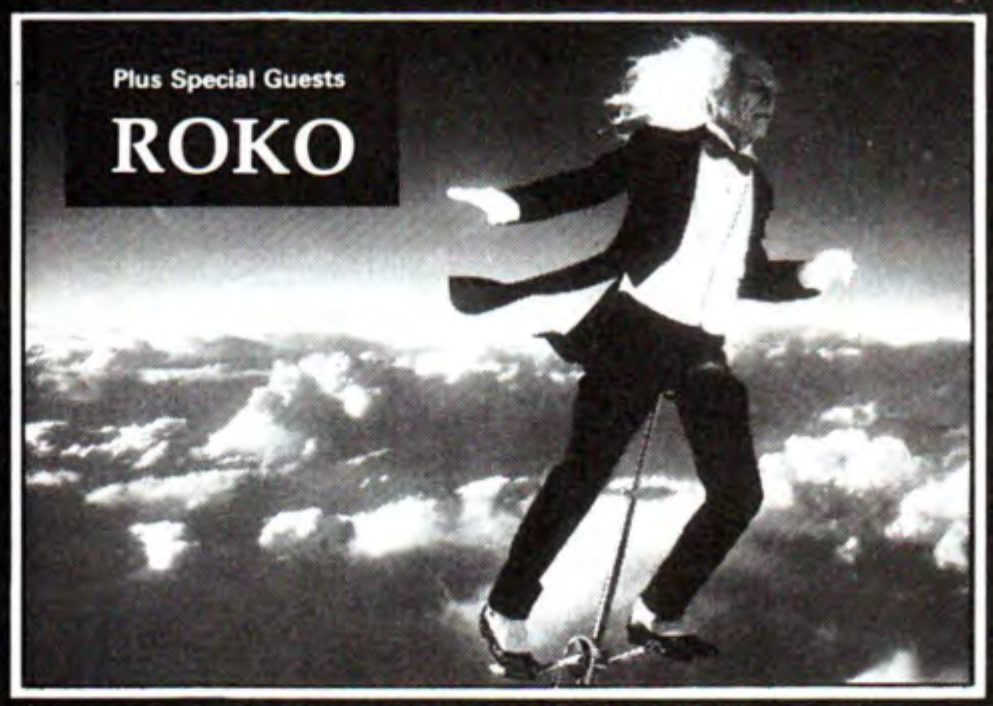

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A FAIR COP!

LIVE IN THE RAW

Warrant frontline (l-r: bassist Jerry Dixon, singer Jani Lane and axeman Joey Allen): No tapes, just live Rock 'n' Roll!!

WARRANT
Charlotte Coliseum, North Carolina
26.10.90
VERDICT: Arresting stuff!

JANI LANE, singer with one of America's hottest acts of the moment, is keen to make his point. Furious at claims that his band Warrant used session musicians on both their LPs and that their live set is bolstered by pre-recorded tapes, he takes time out to tell a crowd of 20,000 screaming fans that these allegations are untrue.

"Unlike a lot of bands we do not have taped or sampled keyboards," hollers Lane. "What you see up here is just live Rock 'n' Roll". Backstage, as headliners Poison take the stage, the singer further emphasises his grievance, revealing that they have used tapes in the past, but that since they started promoting their new LP 'Cherry Pie' they've hired onstage keyboard player Scott Warren and consequently no longer need to rely on such underhand tactics.

Indeed, aside from the immense popularity of these cocky Californians, the first thing that strikes home is how confident and road-primed the quintet are. Mass hysteria greets the arrival of opener 'Down Boys', Lane plus axemen Joey Allen and Erik Turner falling to their knees as they headbang furiously, and they follow quickly with the Boston-tinged 'Sure Feels Good' (from 'Cherry Pie').

But it's 'Uncle Tom's Cabin' that shows there's depth behind the band's reckless bluster, Lane leading his colleagues by the scruff of the neck with his acoustic guitar. The house lights are turned up during spine-tingling balladic US chart-topping 45 'Heaven' and I'm not kidding when I tell you that every single person in the arena is either singing along or waving hands above their heads like they're at the Cup Final. I haven't seen such a sea of human arms since the glory days of Ozzy Osbourne at London's Hammersmith Odeon way back in the early '80s...

Winding the set up with the rhythmic 'Cherry Pie' itself (just issued as a single in the UK), a combination of Joan Jett's 'I Love Rock 'N' Roll' and Billy Squier's 'The Stroke', the band had this crowd as fired-up as they could get. Studio puppets could *not* excite people this way.

With the 'Cherry Pie' LP selling 950,000 copies in the US in just eight weeks, it now looks likely that Warrant have outgrown the support slot on this Poison tour. The good news is that this means they won't be appearing on January's second leg, and will hopefully begin to turn their attentions to the UK. Don't miss 'em.

DAVE LING

STEELHEART
Marquee Club, London
17.10.90
VERDICT: Forget the album and see them live instead.

THE REASON behind tonight's late start could be deduced by just one look at the stage. Steelheart's drummer John Fowler had a kit larger than then average transit van, a virtual climbing frame of tubular chrome, toms and crash cymbals which surely took an inordinate time to assemble. Visually and musically, this American quintet are aiming for the stadiums.

Their set consisted of most of the 'Steelheart' debut LP, with the hard-thumping 'Love Ain't Easy' and the sexy backbeat of 'Can't Stop Me Loving You' coming across with much more grit and steam than their recorded counterparts. Vocalist Michael Matijevic seems to have spent hours studying his Skid Row videos, but has enough swagger of his own to demand forgiveness. Especially during the theatrical slow Boogie of 'Sheila' he provided an appropriate pin-up persona. The songs themselves tended to be a little on the weak side, but the energised, less sterile delivery ensured that Steelheart were a fun live experience.

CHRIS MARLOWE

SONS OF ANGELS
Marquee Club, London
16.10.90
VERDICT: Good once they hit their stride.

SONS OF Angels earned the dubious distinction of wearing shirts that were even louder than the PA. At least the garb and mainly long blonde hair attracted attention, however, which is more than can be said of this Norwegian quartet's first few songs. This might be due to nerves, seeing as it was their first ever UK gig. By the time a throaty guitar effect had ushered in 'Trance Dance', the band had tightened up noticeably. And when vocalist Solli explained that the Zep-tinged riffs of a new song (possibly called 'Talk About Girls') was about French transvestites, the band's personality began to warm up. The attempt at audience participation on 'Look Out For Love' didn't quite work. That song's interesting blend of lush harmonies and Funked-up bass did, though, since by this point the Sons seemed to really enjoy themselves.

CHRIS MARLOWE

TANKARD/THE BEYOND
Marquee Club, London
24.10.90
VERDICT: A sobering experience.

THOUGH I'M not really a fan of any of Tankard's numerous studio LPs, I decided to give them a proper chance tonight. I reckoned maybe, just maybe, several hundred swift lagers before descending upon the not even half-full Marquee would do the trick. Perhaps the beery racket emanating from the stage would make some sort of sense then. . .

There was no hope, of course. Four songs into the set and it was clear we'd heard all we were going to hear. I stuck it out for an hour regardless, hoping to see when the pace of the set would change or when Tankard would play something that sounded even slightly different to the first couple of tunes.

PG BRUNELLI

Tankard frontman Gerre: A case of brewer's droop, we think!

Bludgeoned by boredom, I eventually headed for the exit, by then not caring either way.

The proceedings hadn't started off too badly, support act The Beyond had showed some imagination, though their set seemed to lose its way towards the end. And the Ozzy-on-speed stomping of Tankard frontman Gerre was entertaining for, ooh, a couple of minutes. But by the time 'Maniac Forces' staggered out of the PA, it was obvious that the Germans were content to settle down to Thrash-by-numbers.

'Alien', 'Open All Night', 'Poison', 'Dancing On Your Grave', 'Chemical Invasion'; the list went on and I had to get out. I was not the only one.

Tankard don't even pretend to offer depth, precision or meaning. Presumably, then, they're out for fun. Nevertheless, I had more of a laugh walking back to the Underground in the pouring rain.

MATT SILK

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L7 vocalist Donita Sparks: 'Spitting into the traps many female artists fall into'

NIRVANA/L7
Astoria Theatre, London
24.10.90
VERDICT Gig of the decade!

L7 STOMP. They kick ass into gear, letting some scowling riffs loose, while the crowd spills out of control. Snarling, smiling and sweating in the happy mess of trappings-free Rock, these women play without self-consciousness. Spitting into the traps many female artists fall into, L7 pour everything into their music, keeping it straightforward and *anything* but clean.

Vocalist Donita Sparks raises a cool eyebrow when the heckling begins as bassist Jennie Finch grimaces threateningly. A few hiccups cause a couple of pauses, but the headlong assault continues. 'Shove', the glorious 'fuck-off' anthem, is saved smugly until the end, and the hall goes crazy. How this band survive in LA is completely beyond me.

Before a full and hungry crowd, the tiny figure of Nirvana frontman Kurdt Kobain and gangly bass player Chris Novoselic, plus new drummer Dave Grohl (ex-Scream), tiptoe on in the dark and literally explode. Hurling massive melodies wound around incessant beats, Nirvana mercilessly tear the air apart, thrashing wildly with distortion and intensity. They create beautiful slabs of sound from their debut album 'Bleach', rolling soundsaround like meteorites knocking the multitude in the face and inciting riotous behaviour.

Nirvana push for hysteria, working Pop tunes into twisted overloading Metal crossing over to the extremes, yet keeps a skeletal simplicity.

When it's all over, Kurdt goes back for a look at the disappearing bodies. And to sniff the air perhaps where the explosion's still hanging.

LIZ EVANS

KING SWAMP
Borderline, London
26.10.90
VERDICT: Nice to have them back.

KING SWAMP have been absent for over a year now. They spent that time in the States recording their second album with producer Bob Clearmountain (just released in the US) and have also been touring America. But to the point...

This wasn't an entirely satisfactory re-introduction to the joys of King Swamp, but maybe there are mitigating circumstances. Nonetheless when KS do shake off their accumulated rust they manage to give inklings of what it was electrified in the past. That kind of raw and frenetic excitement in the birth pangs of a truly great band. But they've spent too long away and it showed in the patchy turn-out and delivery.

The one improvement is in frontman Walter Wray's presentation. He's even taken up the occasional acoustic guitar. The new material sounds impressive, if less dramatic than the debut. Songs like 'Nightfall Over Eden', 'Down To The Edge Of The World' and 'Wiseblood' are unfamiliar but welcome additions.

However, King Swamp on an off-night are still something to behold and when they do connect, such as on 'Blown Away' and the new hard-edged 'One Step Over The Line', they can still prove their mettle. Some cobwebs need clearing and joints oiling, then they'll be back in business. I evidently caught them off the boil and still enjoyed it. Can't argue with that.

DAVE DICKSON

Hawkwind vocalist Bridget Wishart (left) and bassist Alan Davey: 'Their appeal is timeless'.

HAWKWIND
Fairfield Halls, Croydon
27.10.90
VERDICT: Yeah, man, still spaced out after all these years!

JUST DOWN the corridor the D'Oyley Carte Light Opera Company are going through their paces to an audience of dinner suits and evening gowns. But this particular hall is awash with another institution - Hawkwind. Whilst most of their contemporaries have either disintegrated or else gone on to achieve coffee-table stardom, guitarist/vocalist Dave Brock and his legions still roll out their signature Space-Rock, tinctured with the pagan riffs that Lemmy turned into Motörhead, and those unmistakably celestial synth spheres.

With an atmosphere soaked in 'relaxing' smoke, the current 'Wind fivesome of founding father Brock, keyboardsman Harvey Bainbridge, bassist Alan Davey, drummer Richard Chadwick and dancer/vocalist Bridget Wishart cull a musical extravaganza that draws on the band's 21-year history, backed by a visual presentation that is both surreal yet accommodating.

Hawkwind always offer their audience guaranteed entertainment in a fashion whose ground rules were laid many eons ago. They remain one of the few bands around who can be certain of selling out tours without recourse to trends or charts. Their appeal is timeless and in these days when the likes of the Stone Roses and the Happy Mondays are proclaimed as Hippy revivalists, they put such preposterous claims into perspective.

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15 **BIRMINGHAM, Goldwyns**
17 **ABERDEEN, Caesars Palace**
18 **GLASGOW, Tunnel**
19 **NEWCASTLE, Mayfair**
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Birmingham Edwards No.8 Onslaught/Dead On/Mirror Mirror
Bradford Queens Hall Jagged Edge
Bristol Colston Hall Thunder/Electric Boys
Buckley Tivoli Circus Of Power
Doncaster The Jug Pat Travers Band
Kendall Brewery Arts Centre Dr Feelgood/The Hamsters
Leeds Duchess Of York Gaye Bykers On Acid
Leicester Princess Charlotte Venus Beads
London Hammersmith Odeon Queensrÿche/The Lynch Mob
Newcastle-Upon-Tyne Riverside Saint Vitus
Oxford The Dolly Thundering Hearts
Sheffield Polytechnic Andy Taylor/Loud
Swindon Monkey Club Admiral Justice

THURSDAY NOVEMBER 15
Aylesbury Civic Centre Thunder/Electric Boys
Birmingham Edwards No.8 Agnostic Front
Birmingham Goldwyns Andy Taylor/Loud
Bournemouth Hothouse Circus Of Power
Coventry Stokers Venus Beads
Leeds Irish Centre Pat Travers Band
London Hammersmith Odeon Queensrÿche/The Lynch Mob
London Camden Electric Ballroom Death/Kreator
Manchester International I Jagged Edge
Newport Leisure Centre Dr Feelgood/The Hamsters
Nottingham Venus Gaye Bykers On Acid
Stoke-On-Trent Freetown New England
Swindon Moonrakers Walk On Fire

FRIDAY NOVEMBER 16
Aberdeen Caesar's Palace Pat Travers Band
Bradford Queens Hall Saint Vitus
Bridgend York Tavern Tortoise Corpse
Cambridge Junction Gaye Bykers On Acid
Cardiff Bogiez Obsession
Hanley Victoria Hall Thunder/Electric Boys
Liverpool Powerstation Circus Of Power
London Borderline Walk On Fire
London Fulham Swan Eddie & The Hot Rods
London Marquee The Atom Seed
London New Cross Venue Venus Beads
Longleat Berkeley Sweet Addiction
Milton Keynes Woughton Centre Death/Kreator

SATURDAY NOVEMBER 17
Aberdeen Caesar's Palace Andy Taylor/Loud
Banbury FC Acid Reign/Dead On
Birkenhead Stairways The Atom Seed
Birmingham Aston Villa Leisure Centre Thunder/Electric Boys
Blackpool Central Pier Gunfire Dance
Cardiff Bogiez Seven Deadly Sins
Corby Earlstree Thundering Hearts
Doncaster The Jug Gaye Bykers On Acid
Dudley JBs Venus Beads
Edinburgh The Venue Pat Travers Band
Leicester Polytechnic Circus Of Power
Liverpool Planet X Saint Vitus
London Finsbury Park The Robey Atom Heart Mother
Newcastle-Upon-Tyne Riverside Crazyhead
Nottingham Narrowboat Chaingang
Walsall Junction Ten Jagged Edge

SUNDAY NOVEMBER 18
Birmingham Edwards No. 8 Acid Reign
Doncaster The Jug The Atom Seed
Edinburgh The Venue Onslaught
Glasgow Videodrome Pat Travers Band
Glasgow Tunnel Andy Taylor/Loud
London Brixton The Fridge Caravan/Ozric Tentacles
Milton Keynes Woughton Centre Jagged Edge

MONDAY NOVEMBER 19
Birmingham Edwards No.8 Red Dogs/Dawn After Dark/CKO
Glasgow Videodrome Onslaught/Crises
Huddersfield Top Spot Chemical People
Hull Studio Circus Acid Reign
Lincoln Viennas Saint Vitus
London Marquee Horse (London)
Middlesboro Town Hall Jagged Edge
Newcastle-Upon-Tyne Mayfair Andy Taylor/Loud
Newcastle-Upon-Tyne Riverside Pat Travers Band
Nottingham Royal Concert Hall Thunder/Electric Boys
Southend-On-Sea Esplanade The Atom Seed

TUESDAY NOVEMBER 20
Aberdeen Caesar's Palace Onslaught**Cardiff Bogiez** The Atom Seed
London Marquee Crazyhead
Manchester Apollo Thunder/Electric Boys
Nottingham Trent Polytechnic Dread Zeppelin
Nottingham Venus Acid Reign/Dead On

WEDNESDAY NOVEMBER 21
Bristol Bierkeller Dread Zeppelin
Cambridge Junction Acid Reign/Dead On
East Kilbride Bruce Hotel Onslaught/Crises
London Town & Country Club John Kay & Steppenwolf

Romeo's Daughter: Roadworthy

London Marquee Romeo's Daughter
Newcastle-Upon-Tyne City Hall Thunder/Electric Boys
Nottingham Rock City Andy Taylor/Loud
Nottingham Venus Saint Vitus
Oxford The Venue Gaye Bykers On Acid
Stoke-On-Trent Wheatsheaf Venus Beads
Workington Carnegie Theatre Sweet Addiction

THURSDAY NOVEMBER 22
Bedford The Angel Thundering Hearts
Birmingham Edwards No.8 True Grit
Birmingham Goldywns Gaye Bykers On Acid
Bristol Bierkeller Andy Taylor/Loud
Coventry Tic Toc Club Pat Travers Band
Edinburgh Playhouse Thunder/Electric Boys
Huddersfield Bogies Wicked Rich
Hull Adelphi Venus Beads
London Marquee Acid Reign/Dead On
Newcastle-Upon-Tyne Riverside Onslaught/Mirror Mirror
Northampton Racehorse The One Thing
Oxford The Venue Saint Vitus
Poole Arts Centre Dr Feelgood/The Hamsters
Salisbury Arts Centre Wrathchild
Stoke-On-Trent Freetown Sweet Addiction

FRIDAY NOVEMBER 23
Bradford Rio's Onslaught
Cardiff Venue Broken Bones
Doncaster Scratch & Sniff Sweet Addiction
Dudley JBs The Atom Seed
Ipswich Hanger Venus Beads
Lancing Leisure Centre Dr Feelgood/ The Hamsters
London Borderline Suicide Blonde
London Marquee Andy Taylor/Loud
London Town & Country Club Dread Zeppelin
Milton Keynes Woughton Centre Saint Vitus
Portsmouth Polytechnic Gaye Bykers
Sheffield Polytechnic The Phantom Chords
Wrexham Memorial Hall Acid Riegn

SATURDAY NOVEMBER 24
Crewe Rock Theatre Onslaught/Dead On
Liverpool Royal Court Thunder/Electric Boys
London Marquee Andy Taylor/Loud
London School Of Economics Saint Vitus
London Wembley Arena Sisters Of Mercy
Manchester UMIST Venus Beads
Norwich UEA Dr Feelgood/The Hamsters
Portsmouth Ritzy's War Dance
Reading Bulmersh College Gaye Bykers
Swindon Link Centre Chrome Molly
Tonypandy Royal Naval Club The Atom Seed
Wakefield Post Haste Foul Play
Witney New Inn Sweet Addiction

SUNDAY NOVEMBER 25
Birmingham Edwards No.8 Saint Vitus
Birmingham Goldywns Macc Lads
Bradford St George's Hall Thunder/ Electric Boys
Bristol Bierkeller Gunfire Dance
Edinburgh Venue Acid Reign/Dead On
Irvine Malvideotheque Crisis
Lowestoft Sport Hall The Atom Seed
Newcastle-Upon-Tyne Mayfair Magnum
Walsall Junction Ten Onslaught

MONDAY NOVEMBER 26
Birmingham Edwards No.8 Pat Travers Band
Birmingham Goldwyns Macc Lads
Glasgow Videodrome Acid Reign/Dead On
Grantham Images Two Onslaught**Leeds University** Magnum/Roko
London Wembley Arena Sisters Of Mercy
Nottingham Rock City Lawnmower Deth/ Ignorance/Slaughter House 5
Poole Arts Centre Thunder/Electric Boys

TUESDAY NOVEMBER 27
Cambridge Corn Exchange Thunder/ Electric Boys
Evesham Marilyn's Dr Feelgood
Liverpool Powerstation Onslaught
Manchester Rockworld The Atom Seed
Nottingham Rock City Magnum/Roko
Oxford The Dolly Graffiti

UPCOMING DATES

AC/DC play London Wembley Arena April 15/16, Glasgow SE&CC 20, Birmingham NEC 22/23.

IRON MAIDEN and **Anthrax** have added an extra night to the second leg of their UK tour. They now also play Whitley Bay Ice Rink on December 13.

Iron Maiden's swashbuckling front person Bruce Dickinson: Next stop Whitley Bay

THUNDER have added eight more dates to their upcoming tour, including a third night at Hammersmith Odeon. They also now play: Belfast Ulster Hall December 3, Dublin SFX 4, Folkestone Leas Cliff Hall 6, St Austell Cornwall Coliseum 7, London Hammersmith Odeon 9, Oxford Apollo Theatre 10, Glasgow Barrowlands 11, Leicester De Montfort Hall 12.

Support on these dates will be **No Sweat**, as opposed to **Electric Boys**, who do the rest of the tour.

MARILLION have lined up a Christmas tour. See them at: Nottingham Rock City December 18, Bristol Bierkeller 19, Walsall Junction Ten 20, Manchester International II 21, London Kentish Town Town & Country Club 22.

DANZIG play London Astoria Theatre on December 5, with regional dates to be announced shortly.

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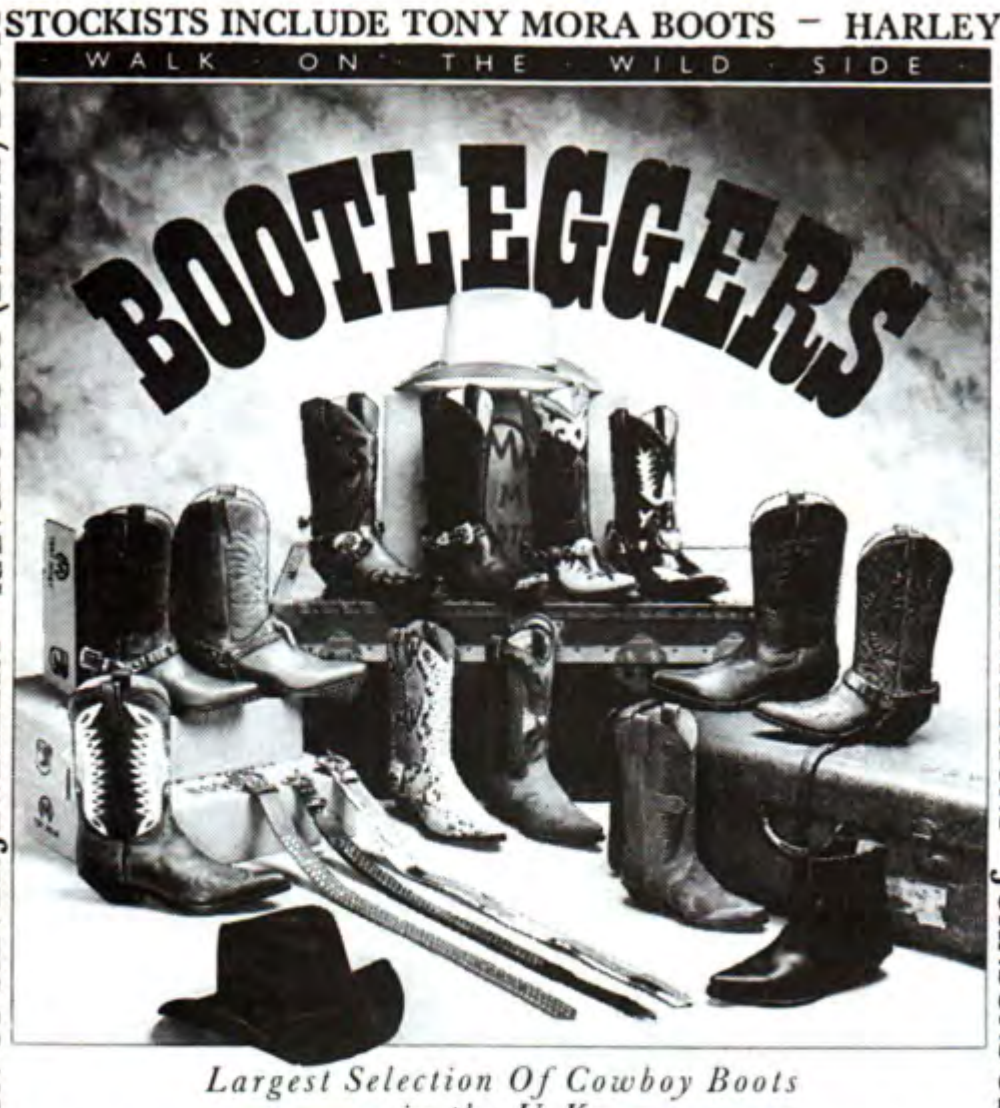

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10th DECEMBER 7.30 pm
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TUESDAY
11th DECEMBER 7.30 pm
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AC/DC's Angus Young in the video for 'Thunderstruck'

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PLAYLISTS

DAVE HENDERSON
SEEN Niravana at the Astoria in majestic guitar-smashing ritual
HEARD Nirvana's demo tape, that dang good **Megadeth** album (again)
DUMPED 'Get yer haircut' jokes

MALCOLM DOME
SEEN New Orleans (Bourbon Street, vodka, oysters, women)
HEARD Bryan Lee & The Jump Street Five (hottest band on the New Orleans bar circuit)
DUMPED Schubert (Austrian Rock? Don't make me laugh!)

PHIL ALEXANDER
SEEN My grandmother
HEARD The Laughing Hyenas' splendiferous 'Life Of Crime' opus
DUMPED Exhaustion

DAVE LING
SEEN Warrant's a-capella version of 'Eleanor Rigby' on board their tour bus
HEARD Deep Purple's excellent 'Slaves And Masters' LP (RCA)
DUMPED The **Notorious**-ly bad 'SWALK' 45

LIZ EVANS
SEEN Nirvana storming The Astoria
HEARD Pain Teen's 'Born In Blood' - chilling new album
DUMPED Not being able to see **Nirvana** at least six more times

KIRK BLOWS
SEEN Burning Tree at London's Borderline club
HEARD Scorpions' new 'Crazy World' album (on Vertigo)
DUMPED The 'SWALK' single by **Notorious** (Bronze)

MAURA SUTTON
SEEN *Purple Rain* at the NFT
HEARD 'More' **Sisters Of Mercy** (Merciful Release LP)
DUMPED Billy Idol at the MTV Awards

THE RAW POWER 20

THE **RAW** POWER CHART IS COMPILED FROM SPECIALIST AND OFF HIGH STREET SALES IN THE UK AND IS SHOWN EVERY FORTNIGHT ON ITV's **RAW** POWER PROGRAMME

1	-	**REMASTERS** Led Zeppelin *East West/Atlantic*
2	-	**CORNERSTONES '67-'70** Jimi Hendrix *Polydor*
3	1	**NO PRAYER FOR...** Iron Maiden *EMI*
4	3	**THE RAZORS EDGE** AC/DC *Atco/East West*
5	-	**RECYCLER** ZZ Top *Warner Bros*
6	-	**SLAVES AND MASTERS** Deep Purple RCA
7	2	**RUST IN PEACE** Megadeth *Capitol*
8	4	**ALL HELL'S...** Wolfsbane *Def American*
9	7	**TIME'S UP** Living Colour *Epic*
10	9	**BLAZE OF GLORY...** Jon Bon Jovi *Vertigo*
11	6	**BLOOD, FIRE AND LIVE** The Almighty *Polydor*
12	8	**SEASONS IN THE ABYSS** Slayer *Def American*
13	18	**SHAKE YOUR...**Black Crowes *Def American*
14	12	**EMPIRE** Queensrÿche *EMI-USA*
15	17	**BACK STREET SYMPHONY** Thunder *EMI*
16	14	**THE REAL THING** Faith No More *Slash/London*
17	5	**SOULS OF BLACK** Testament *Megaforce/Atlantic*
18	-	**BIRDBRAIN** Buffalo Tom *Situation Two*
19	11	**SAHARA** House Of Lords *Simmons/RCA*
20	-	**PASSION & WARFARE** Steve Vai *Food For Thought*

IMPORTS

1 CHERRY PIE
Warrant *Columbia*
2 VALENTINE
Valentine *Giant*
3 FIREHOUSE
Firehouse *CBS*
4 BEST OF '81-'85
Y&T *A&M*
5 STICK IT IN YOUR EAR
Paul Laine *Elektra*
6 THRASH RANCH
Jersey Dogs *Grudge*
7 DREAMS DIE HARD
Steve Stone *Epic Associated*
8 NOTORIOUS
Notorious *Geffen*
9 EYES
Eyes *Curb*
10 INSIDE OUT
Jay Aaron *Warner Brothers*

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Wed 19th	TROWBRIDGE Stargazers	Thu 6th	BLACKPOOL Jenks
Wed 21st	WORKINGTON (Cumbria) Carnegie	Fri 7th	BRADFORD Rio's
Thu 22nd	STOKE ON TRENT Freetown	Sat 8th	TONYPANDY Royal Naval Club
Fri 23rd	DONCASTER Scratch N' Sniff	Mon 10th	BOURNEMOUTH Hothouse
Sat 24th	CRAWLEY New Inn	Fri 14th	LONDON The Borderline
Thu 29th	CARDIFF Bogiez	Mon 17th	GRANTHAM Images 2
Fri 30th	AYR Pavillion	Fri 28th	READING The After Dark

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A: ALIAS

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